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BY T. FRANCIS BUMPUS

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THE CATHEDRALS OF ENGLAND AND WALES

By

T. FRANCIS BUMPUS

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PUBLISHERS' NOTE

Owing to the continued appreciation and interest which have been shown in the three volumes by the late Mr T. Francis Bumpus dealing with the Cathedrals of England and Wales, it has been decided to re-issue the contents of the original series in one volume.

The present work has been entirely re-edited and brought up to date: it contains accounts of all the cathedrals described in the former series and, moreover, a description of Chelmsford Cathedral, the latest created See, has been added. The greatest pains have been taken to secure a thoroughly representative collection of illustrations, and it is hoped that the combined volume will continue to be of as much interest as its predecessors to all lovers of our English cathedral architecture.

The arduous task of collating and editing the original text of Mr Bumpus' work has been in the hands of Mrs E. M. Lang, author of "Old English Towns," "Literary London," etc., to whom the Publishers wish to offer their acknowledgements and thanks.

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THE CATHEDRALS OF ENGLAND AND WALES

INTRODUCTORY SKETCH

EVERY country develops by degrees its own literature, art, and architecture. English architecture was the result of climate, material and race—the combination of Celtic, Norman, and Saxon elements; its development has been continuous, and every successive age has given us something new.

The devastation of the Danes in the ninth and tenth centuries point to the extreme improbability of our having many buildings remaining of a date anterior to that period. The crypt of Hexham—the masterpiece of St Wilfrid, and the fifth church built in stone in Britain—and that of Ripon must, however, be considered works of the eighth century. A small portion of the walls of St Martin's, Canterbury, belongs to the Roman British period, while to that comprised between the departure of the Romans and the year 1000, which may be reckoned as the period when real mediæval

architecture began in this country, we may refer the oratory of St Piran in Cornwall, part of the walls of Brixworth Church in Northamptonshire, and possibly some few others.

Of the hundred or so of Anglo-Saxon churches scattered up and down the country, some may be considered earlier, and others rather later, than that of Deerhurst in Gloucestershire, whose date, known to be 1056, might be taken as a key to the history of the whole, as the characteristic features of the style are nearly all to be found in that church.

The "long and short work" and balusters in windows denote the hand of carpenters rather than masons. The buildings of the eleventh century mark a period of very rapid progress from almost barbarism at the beginning—the masonry being of the rudest possible description—to a considerable degree of civilisation and very good masonry at the end of it. The Norman mode of building made its appearance before the Conquest. During the reign of the Conqueror few buildings were completed, though many were begun.

The great advance in the Norman style belongs to the reigns of William Rufus and Henry I.; indeed the twelfth century throughout was a period of very rapid progress, and before the end of it we have as fine masonry as the world has ever seen, although the style is still heavy and massive, symbolical of the oppressive rule of the Norman kings.

The advent of the pointed arch which had come into use in France early in the twelfth century, was hastened among ourselves by the destruction in 1174 of

the Norman choir of Canterbury Cathedral, whose rebuilding, with little loss of time under William of Sens, seemed to produce an immense effect throughout Britain, for, from that moment, Norman may be said to have ceased to exist, and everything was built in Transition style.

The Transition was not the invention of any one mind, nor an importation from any foreign country, but the gradual work of many minds, and of more than one generation, assisted by hints and ideas taken from many different sources and different countries with which the people had the opportunity of friendly intercourse. In England the period of Transition occupied the latter part of the reign of Henry II., a long and peaceful one, which led to much friendly intercourse between the dominions of that sovereign in France and our own country.

We now approach that new and glorious epoch in church architecture commencing with the last decade of the twelfth century, when an age of church building zeal and devotion seems to have revelled and expatiated in the luxury of the newly developed Pointed system. Now the whole contour and composition of buildings is changed from heavy to light, from low to lofty, from horizontal to vertical, one might almost say from earthly to heavenly. Vigour and boldness, combined with lightness characteristic of a greater freedom of thought and of action, distinguishes the buildings of the thirteenth century, for the men who created them obtained Magna Charta.

With the progress of the century, new and more beautiful features were introduced, observable gener-

ally in exuberance of ornament, and particularly in fenestration, and by the time the century had entered upon its eighth decade England had become covered with new buildings and additions to old ones, presenting a series of works illustrative of the most perfect period of Christian architecture. This glorious epoch may roughly be said to have extended from 1200 to 1350.

In these palmy days of Holy Church the services were celebrated with splendour and magnificence and with gorgeous ceremonial. The long-drawn aisles resounded daily at the seven hours of prayer with psalmody swelled by hundreds of voices; the processions on festivals could boast their crowds of novices, some in girded albs, swinging their silver censers, or carrying massive crucifix and waxen taper; others in snow-white rochets or flowing surplices, singing sweetly and lustily the appointed psalm or hymn; and their yet greater number of professed brethren, each in his cope of silver tissue, or cloth of gold, or costly samite, till the venerable Abbot, in mitre, gloves and sandals and holding in his right hand the pastoral staff, turned inwards, brought up the rear; while from early dawn to noon a succession of masses at the various altars implored, by the Blood shed on Calvary, and therein offered again to the Father, God's benediction on the brethren and the order, the Church and the nation.

The disuse of the apse in England at the beginning of the thirteenth century brought into existence that elongated form of transept, which had for its object the provision of additional altar space; chapels, some-

times apsidal, opening out of an eastern aisle with which these transepts were in most instances provided. Why the square east end, as seen on so grand a scale at Ely, Lincoln, Gloucester and York, became so universal in England does not seem quite clear.

In our cathedrals the endless forms of Pointed architecture appear not only in the difference of building from building, but in the different parts of the same edifice. And so distinct and so peculiar is the character of each, that to confuse one cathedral with another is well-nigh impossible.

Nor is it only in our cathedrals and abbeys that this plastic nature of Pointed architecture is patent, but in those parish churches which are the pride and glory of England.

The reason of this is, that when these great buildings arose, machinery was not invented.

The endless forms had all to be cut honestly in stone, and the artificer relieved the monotony of his labours by varying it according to his fancy, bringing out the creative faculty of the soul, giving lightness and strength to the arm, and stamping on the result a living character, which no tame copying can ever reach.

But another change was creeping on, swiftly in some localities, more slowly in others, and the flowing lines of the reticulated phase of Middle Pointed Gothic were yielding to the rigid ones of that style which was the outcome of our insularity, the English of the English —the Perpendicular.

The Perpendicular style may be said to have come in with a rush, quite early in the fourteenth century, and with little or no attempt at articulation or transition.

That the Perpendicular exhibits a decline in art it is idle to deny, yet what a glorious assemblage of buildings this epoch of our architecture has given us.

It was also pre-eminently the epoch of church furniture and embellishment, for it gave us the graceful choir stalls of Beverley, Carlisle, Chester, Lincoln, Manchester and Ripon; the splendid timber roofs, screens and bench ends of those East and West Anglian churches that are, one may say, veritable lanterns for the display of stained glass which by the middle of the fifteenth century had reached its acme.

That the Reformation acted as a heavy blow and great discouragement to ecclesiastical art in this country is an indisputable fact.

The Great Fire of London opened up a series of splendid possibilities for the genius of Sir Christopher Wren, whose city churches have one special value to Londoners, and, indeed to all Englishmen—let me say, to all English-speaking peoples throughout the globe—because they are Wren's churches. Sir Christopher Wren, taking him precisely as he was, is to us as no other architect has ever been, either here or elsewhere; and his churches, taking them for just what they are worth, are works of architecture such as no other city in the world has ever possessed, or probably ever will possess. There is not one of the humblest of them in which some artistic feature has not been introduced. I may almost say of Wren's city churches that his instinct of graceful proportion never failed him, and that no subsequent efforts of English architects have ever equalled his excellence.

We who go about the country now, and observe the

order and beauty almost everywhere pervading our cathedral and parish churches, can form but little idea of the condition in which they were during the later Hanoverian and early Victorian periods, save from books or hearsay.

Speaking more particularly of the cathedrals, neglect and melancholy brooded over these magnificent piles. Time and damp, moth and rust, were doing their work. Except a few zealous antiquaries the world outside cared even less for them than their ministers within.

But—except during the gloomy period of the Puritan ascendency—the daily offering of prayer and praise has never ceased in our cathedrals, even during the coldest days of the eighteenth century.

The decay of our religious edifices was once a witness against us, yet their restoration testifies that with all the struggles, changes, rises and falls of our religious history, still the life of God is in the Church, and still the Church's life is in the land.

The first effective labourer in the revival of English architecture was, undoubtedly, John Carter, an enthusiastic antiquary of George III.'s reign, who went about the country sketching, measuring, and describing every ancient building that he saw. The Society of Antiquaries, recognising his delineative skill and knowledge of architecture, employed him to etch many of the views of ancient buildings published under their direction; whilst his own effective, though not minutely accurate, drawings and etchings did much towards educating public taste in the same direction. But John Carter wielded the pen with equal facility, for between

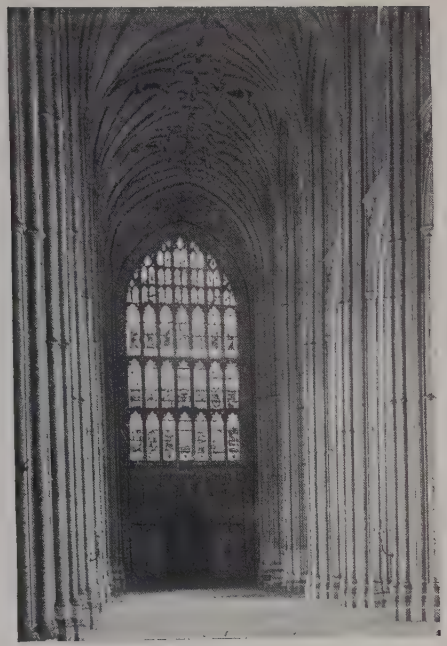
1798 and 1817, there appeared in the *Gentleman's Magazine,* under the title "Pursuits of Architectural Innovation," a series of letters calling the attention of Deans and Chapters, in a most trenchant fashion, to the degraded state into which the noble buildings confided to their care had been permitted to lapse.

Upon James Wyatt, who at that time was sweeping with his besom of destruction over Durham, Hereford, Lichfield and Salisbury—levelling bell-towers and chantries, denuding windows of stained glass, obliterating roof decorations, and removing altars from their legitimate positions, the anger of John Carter fell with especial severity, and there can be no doubt that many a beautiful fragment of mediæval art owes its preservation to the enthusiasm and knowledge, far in advance of his age, of this truly remarkable personage.

When, on the passing of the "Million Act" in 1818, the Church of England, awaking to her responsibilities, set herself in earnest to provide for the spiritual wants of a rapidly-increasing population, it found the architectural profession almost entirely unacquainted with the principles of mediæval church architecture and arrangement.

The ecclesiastical revival, both in theology and its architectural expression, was then just beginning. Members of the two Universities were working for the same end in their different ways, and quite independently of each other.

Without faith, art, if it enjoys an artificial existence, is but a mockery of its better self, and therefore with the restoration of faith has progressed the new development of art.



CANTERBURY CATHEDRAL :
THE NAVE.

CANTERBURY CATHEDRAL : THE CHOIR, LOOKING WEST.

As regards their capitular constitution, our cathedrals divide themselves into three orders of foundation: the Old, the New, and the Modern.

By cathedrals of the old Foundation are meant those whose chapters, consisting not of monks but of secular canons, were not disturbed in the reign of Henry VIII., when all monastic establishments were either dissolved or remodelled with chapters of secular clergy; such are York, St Paul's, Lincoln, Lichfield, Hereford, Wells, Chichester, Salisbury, Exeter, and the four Welsh cathedrals of St David's, Llandaff, St Asaph, and Bangor.

The remaining cathedrals which, having been served by monks, were refounded with secular canons in the time of Henry VIII., and abbey churches, then made cathedrals for the first time, are styled cathedrals of the New Foundation. These are Canterbury, Durham, Winchester, Carlisle, Ely, Norwich, Worcester and Rochester; Gloucester, Bristol, Oxford, Peterborough and Chester.

To the third class belong those churches which have been raised to cathedral rank within the last century, to meet the spiritual exigencies of rapidly increasing populations. The see of Ripon was created in the reign of William IV.; Manchester, St Alban's, Truro, Liverpool, Southwell, Newcastle, Wakefield and Bristol during that of Queen Victoria; Birmingham and Southwark under that of His late Majesty, King Edward VII, and Chelmsford during the present reign.

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CANTERBURY

Of all our great ecclesiastical edifices there is none, with the exception of Westminster Abbey, that is more linked with the events of English history than the cathedral of Canterbury. It is not merely that it is one of our chief works of art, and of which we may be justly proud, but it has been the scene of important episodes, and it stands as a memorial of one of the most momentous of them in our annals.

Indefatigable researches enable us to form a remarkably vivid impression of the several predecessors of the present magnificent structure, and of the manner in which it has come down to us.

On his arrival in Canterbury in 597, St Augustine found one ancient church—that of St Martin, for Bertha, the Queen of Ethelbert, was a Christian—and another in ruins, destined to become the seat of the metropolitan archbishops of Canterbury. This church, as reconstructed by Augustine, fresh from Rome, was a basilica of the simplest form, with one or two unusual features. It had an apse at either end, the eastern one containing the high altar, and the western one that of the Blessed Virgin. There were also two towers—one

dedicated to St Gregory on the south side, through which was an entrance into the church, and another on the north bearing the name of St Martin. These towers were about in the centre of each side. Augustine's church still further carried out the basilican tradition in possessing a crypt beneath the eastern altar, while behind the altar in the western apse was the patriarchal chair, so that the officiant at the Mary altar faced the congregation. Such is a rough outline of the first cathedral of Canterbury, as it existed until 1067, when it was totally destroyed by a fire which laid nearly the whole city in ashes. Thus Lanfranc, the first Norman archbishop, on taking possession of his See in 1070, found his cathedral in ruins. The new archbishop, with characteristic Norman energy, lost no time in setting about an entire removal of the remains of the Saxon church, and the erection of a new one commensurate in dignity with the primatial rank of his See. Before his elevation to Canterbury, Lanfranc was Abbot of St Etienne—the Abbaye aux Hommes—at Caen; and as the description given by Gervase—a monk of the convent—of Lanfranc's Norman cathedral at Canterbury tallies so completely with that church—the received Norman model—both in plan and arrangement, it is not unreasonable to suppose that one formed the model for the other.

The eastern limb of Lanfranc's building soon proved inadequate for the religious attached to the monastery, and for the increasing splendour of the English ritual, and after an existence of but twenty years was removed by the prior and monks with the approbation of his successor, Anselm. Begun about 1093 by Prior

Ernulf, the new choir was carried on to completion by Prior Conrad, and with great celerity. The enlargement was so extensive that the church was nearly doubled by it, both in length and area. Here, instead of the short eastern limb, we find a choir of no less than nine bays, whose eight columns sustained seven arches opening into a procession path, and from which a square-ended chapel, dedicated to the Holy Trinity, was entered. Another feature in this "Glorious Choir of Conrad," as it was styled, was the eastern transept, doubtless a feature imported from Burgundy. It was of greater elongation than the transept of Lanfranc's portion, and each arm had two apsidal chapels opening out of its eastern side. There was a short retrochoir beyond this eastern transept, and flanking the apse were the towers of St Anselm and St Andrew, with eastern apses containing altars; indeed, the large number of altars, many of them enshrining relics of peculiar sanctity, together with tombs of archbishops, sufficiently indicate the leading motive for the enlargement of Lanfranc's church.

Conrad's choir was dedicated in 1130, in the presence of Henry I. of England, David of Scotland, and all the English bishops, and although not vaulted must, with its unbroken range of simple round columns and arches, and its low clerestory, have presented an appearance of much grandeur and solemnity. Forty-four years later it was so much damaged by a second disastrous fire, vividly described by Gervase, as to require almost entire rebuilding. The architect to whom the work was entrusted was from the Domaine Royale of France, where the most typical form of the Transi-

tion was in its most active progression, William of Sens. He retained the shattered walls of Conrad's choir as far as possible, but additional height was given to them, and a stone vault substituted for the wooden one.

But four years before the fire, the cathedral had been the scene of the murder of Thomas à Becket, so, to do honour to that great saint, with whose name Canterbury was henceforth to be inseparably connected, the choir received a considerable addition of length by that graceful chapel of the Holy Trinity erected on the site of the former one in which the Archbishop had celebrated his first Mass, and in the crypt beneath which his body was first interred.

William of Sens was somewhat fettered by the necessity of making his work in the choir correspond with that of Conrad, but when he reached the site of the old apse, two bays beyond the eastern transept, he was enabled to give full rein to his originality. Thus it is that the Trinity Chapel, with its transversely coupled columns, recalls Sens as its prototype much more strongly than any other part of the choir, and pointing to the probability that, although carried out by "the English William," after he of Sens had been crippled by a fall from a scaffold at the beginning of the fifth year of the work, it had been fully composed in the mind of the latter.

But throughout the glorious Transitional choir thus raised at Canterbury, in which it is difficult to know what to admire most—the noble ranges of columns and arches in the portions west and east of the transept, the graceful clusters of shafts at the junction of the four

arms, the beautifully proportioned triforia, the continuous series of lancets in the clerestory, or the cleverness with which the wide choir is joined to the more contracted Trinity Chapel—throughout this choir, the English style always holds its own in a greater or less degree, and at length steps out boldly and beats the French almost out of the field with her own weapons; surpassing her in mouldings, and in the delicacy and grace of the foliaging of her capitals. This magnificent choir of Canterbury may be said to have opened up an entirely new era in the architectural history of England; for, from that time, the round-headed arch and other heavy Norman details gradually vanished, to be replaced by the pointed arch and the slender shaft with its delicately-foliaged capital.

Viewed in this way, the destruction of Conrad's choir is a matter of rejoicing.

In the beginning of the fifth year from the fire, September 1179, and at the resumption of the works, the monks were seized with a violent longing to prepare the choir so that they might enter at the following Easter, and the master set himself manfully to work accordingly. The convent, ejected from the old choir by the fire of 1174, re-entered the new one at about nine o'clock on Easter Eve in 1180, the necessary funds for carrying on the work, and its subsequent completion four years afterwards, being derived from offerings at the shrine of Becket.

But the work did not stop here, for, from the procession path of the apse, there opens out a circular building, known as " Corona " and " Becket's Crown."

Finished in 1184, this circular projection beyond the apse at Canterbury affords one of the earliest instances of the Pointed Gothic, in which its features and details appear to have become definitely settled. It was to have consisted of three stories, but the uppermost one, doubtless intended to have been covered with a conical roof, stopped short when the windows were commenced.

Of ancient stained glass, the cathedral has an inestimable treasure in the windows of the Trinity Chapel and Corona. They are of the thirteenth century, and perhaps the finest in Europe, displaying drawing as accurate and classically correct as that of the purest ages of art, great value being given to the brilliant colours by the profusion of white and neutral tints. The scroll and borders surrounding the medallions are also of extreme beauty. The three windows remaining in the Trinity Chapel are entirely devoted, as were all the rest, to the miracles of Becket.

The choir of Canterbury Cathedral has a beautiful early fourteenth-century stone screen, put up by Prior Henry d'Estria.

As regards its arrangements the choir of Canterbury has undergone a number of changes. In its oldest state there stood at the top of the lofty stairs leading from it to the Trinity Chapel, the great patriarchal throne, one of the chairs in which the archbishop was formally enthroned, but dating only from early in the thirteenth century. This is now in the Corona.

In Charles II.'s time, the present canopied stalls in most graceful Corinthian—ascribed to Grinling

Gibbons—were set up. In, or about, 1827 under Dean Percy, the present altar-piece, the idea for which was borrowed from the screen-work of the Lady Chapel in the crypt, was erected.

The general appearance of the reseated choir, which was re-opened 18th November, 1879, is very satisfactory and quiet, and as regards its detail thoroughly English, reproducing that of d'Estria's time as nearly as possible.

Although Canterbury Cathedral is mainly the work of two great architectural periods—the Transitional from Norman to Early English, and the Perpendicular—it offers a magnificent and instructive series of objects of study in minor details. In the walls of the cloister, on either side the door leading into the Martyrdom Transept, is some charmingly developed Early English. The Early Decorated is illustrated in the tomb of Archbishop Peckham, while of the same style in its later phase it would be hard to find a lovelier example than the eastern window of St Anselm's Chapel. Then there is the lower part of the great rectangular Chapter-house, and that marvellous screen with which Prior Henry d'Estria encompassed the choir early in the fourteenth century.

The Norman nave and transepts of Lanfranc's Cathedral existed until 1378, when, having fallen into a ruinous condition, Archbishop Sudbury issued a mandate granting forty days' indulgence to all contributors towards the rebuilding of these portions. The work was continued under his successors, Archbishops Courtenay and Arundel, the architect being, in all probability, Thomas Chillenden, Prior of the convent.

The nave, therefore, dates from between 1380 and 1411, when it was rebuilt in its present light and graceful Perpendicular style, though not so completely but that some fragments of the old structure still remain embedded in the walls. The lower part of the nave at Canterbury Cathedral suffers from a superabundance of light, while the clerestory has been richly dight with a series of angels singing in various attitudes, the idea being to make the entire nave shadow out the *Te Deum.*

There is some magnificent Late Perpendicular glass in the great northern window of the Martyrdom Transept, whose " remarkably soft and silvery appearance " has supplied the keynote to much modern work. It was the gift of Edward IV. and his queen, whose figures still remain in it, together with those of his daughter and the two princes murdered in the Tower. In its original state the Virgin was pictured in it " in several glorious appearances," and in the centre was Becket himself at full length, robed and mitred. This part was demolished in 1642 by the Canterbury iconoclast, who " rattled down proud Becket's glassie bones " with a pike. While thus engaged, he narrowly escaped martyrdom himself at the hands of a " malignant " fellow-townsman who, " threw a stone with so good a will, that if Sir Richard Culmer had not ducked, he might have laid his own bones among the rubbish " —a fact which the iconoclast did not think of sufficient importance to mention.

No one who visits Canterbury Cathedral can fail to be disappointed when standing in this transept, the spot where St Thomas died for the Church, that almost

every particle of the fabric in which he fell has been removed by the hands of later benefactors to make way for their own erections.

In the Norman cathedral the Lady Chapel had occupied the two easternmost bays of the north aisle of the nave. Prior Goldstone shifted it further eastward between 1449 and 1468, rebuilding in the richest style of the day, with a fan vault, the apsidal chapel of St Benedict opening from the Martyrdom Transept, famous in Becket's history as that to the altar of which the monk Grim fled for refuge after his ineffectual defence of the archbishop.

In the corresponding position in the opposite transept is St Michael's or the Warrior's Chapel which, as it has been ascertained to date from about 1370, would be one of the earliest additions made to the cathedral in Perpendicular times. The great transept window here has some coeval painted glass worthy of study.

The great west window, which closes the vista so grandly, and which so perfectly fits its allotted space, is made up of fragments of old glass collected from others.

The beautiful Jacobean font which had been relegated to the old Lavatory in Dean Horne's time (1781-90), has been restored to its proper place on the north side of the nave. Presented in 1636 by Warner, Bishop of Rochester, at that time a prebendary of Canterbury, and consecrated by Bancroft, Bishop of Oxford, this font is an admirable specimen of ecclesiastical art of a period when latent ideas of religious splendour were beginning to revive the works

which had been wantonly destroyed by the early Reformers.

The reconstruction of the cloisters and the building of the upper portion of the Chapter-house was taken in hand upon the completion of the main fabric of the nave, *i.e.*, between 1472 and 1492, and three years later, Prior Goldstone II. began the present glorious central tower upon the lantern already prepared to receive it, and whose piers encase the Norman ones of Lanfranc.

The graceful "strainer" arches which cross the north, south, and west ones of the lantern at about mid-height were added for reasons of greater security by Prior Goldstone II.

It was completed in 1517, and thus the cathedral assumed that form which for nearly four hundred years has dominated the city and the peaceful Thanet landscape environing it.

Until 1832, the north-west tower of rich Norman architecture existed, when, from mistaken notions of uniformity, the canons (to the great credit of their liberality it must willingly be owned) replaced it, by a copy of the somewhat heavy south-western one of Archbishop Chichele (1413-44) and Prior Goldstone II. (1495-1517).

In 1538 the fiat went forth that the bones of St Thomas à Becket should be burned, and the offerings made at that shrine (towards which for three centuries and a half myriads of pilgrims of all countries and ranks had thronged year after year "the holy blissful martyr for to seek," after the fashion of that immortal company which shines in the

pages of Chaucer), forfeited to the Crown. In September this sentence was carried out: the bones were not burned but buried, the jewels and gold of the shrine were carried off in two coffers on the shoulders of seven or eight men, and the remaining offerings filled twenty-six carts.

On 30th March, 1539, the great Benedictine monastery of Christ Church, which had existed in connection with the cathedral ever since the time of Augustine, was finally dissolved, and a new establishment, consisting of a dean and twelve prebendaries, was placed in full possession of the church and conventual buildings.

With the Restoration, and the appointment of Juxon to the archbishopric, matters returned to their former channel, and the choir was refurnished.

Passing through a door in the western wall of the "Martyrdom Transept," we find ourselves in the graceful Perpendicular cloisters from whose eastern ambulatory the Chapter-house is entered.

The Canterbury Chapter-house is a noble hall, measuring 93 feet by 35 feet, and, notwithstanding successive rebuildings and additions, retains its original Norman plan, an oblong.

It was into Lanfranc's Norman Chapter-house that Archbishop Becket came, with his monks and chaplains, on that memorable winter evening of 29th December, 1170, just before his murder in the adjoining "Martyrdom." In 1304 the princely Lord Prior Henry d'Estria began to rebuild it, and to him is due all the work below the windows—the continuous series

of trefoil-headed arcades which, forming canopies to the seats of the monks when assembled in Chapter, line the north and south sides, and the more highly enriched ones, including the throne of the Prior at the east end. A century later this noble room was completed by Prior Chillenden, who gave it its range of lofty Perpendicular windows and elaborately groined roof of timber. Roughly speaking, therefore, we are in a building of which the walls are partly eight hundred years old, the lower division six hundred years old, and the upper division five hundred years old. The windows on the north side—Perpendicular ones of four lights, similar to those in the nave aisles—were always panelled as they are now, for they formed the southern wall of the great dormitory of the monks. Those on the south side, which had been plastered up, have now been re-opened and reglazed. The stained glass in the great eastern window of seven lights was destroyed by the Puritans, but in 1897 was refilled by Mr Hemming with tiers of figures, and symbols of all who have been most famous in the history of the cathedral, or who have most enriched its resources and adorned its annals from Queen Bertha, the first Christian English queen, to the late Queen Victoria; and from Archbishop St Augustine to Archbishop Benson.

Canterbury is an exquisite example of the manner in which our architects realised that the effect of size is not given by height alone, but by skilful and picturesque grouping of parts. The moderate height of its roof made it possible for the twelfth-century architect to extend the plan of its choir greatly beyond

that of his predecessor's, while it enabled the fifteenth-century man to crown it with that Bell Harry tower, which, without striving after impossible dimensions, is nevertheless a magnificent work, goodly to look upon, " a joy for ever."

WINCHESTER

THE surroundings of Winchester Cathedral are the embodiment of calmness and cloistral seclusion. There is, perhaps, nothing more strikingly beautiful than the spectacle presented by that noble avenue of limes leading up to the west front of the cathedral, amid whose long-drawn, silver-grey Perpendicular nave, low Norman tower, deeply projecting transepts, choir and eastern chapels, there resides an indescribable air of English sturdiness and solidity.

Of the Saxon church, which, in all probability, occupied a position somewhat north of the present site, no portion remains, for in 1079 Walkelin, the first Norman bishop and a cousin of the Conqueror, commenced a new cathedral.

This comprised a nave of eleven bays, said to have been 300 feet long, transepts of four bays, and an eastern arm also of four bays terminating in an apse, which had a circular aisle round it with towers on each side, so that the external outline of this end of the church was reduced from a semicircle to a square. It was completed in 1093, when the monks entered it in solemn procession.

The eastern portion of the church underwent such a change in Early English times, that it is not until we descend to the crypt—a specimen of rude Norman of precisely the same character and date as the transepts, and even more suggestive of a remote age—that we are enabled to form a precise idea of the plan of the Norman cathedral. Here we find that in addition to the circular apse round which the aisles of the Norman church were continued, there was a Lady Chapel, also apsidal, extending as far as the western arch of the present one.

Walkelin's Norman church must have been stern and grand in its simplicity.

Two periods of Norman work are observable in the transepts, the earlier being indicated by the plain groined vaults and the smaller piers; the later by the ribbed vaults and the piers, those towards the north and south ends which have been enlarged. This later work dates from the rebuilding of Walkelin's tower, which fell in 1107.

Influenced by morbid fear of a second catastrophe, the architect introduced new piers of an undue bulkiness. These piers which support the arches opening into the transepts are very unwieldy and obtrusive, from their excessive size and awkward squareness of form, and are the largest tower piers in England in proportion to the spans of the arches that rest upon them. But those supporting the western and eastern arches of the tower are not at all obtrusive, for it was common in Norman churches with a central tower to give a greater span to these arches, partly in order to leave the view of the church unobstructed, but chiefly

WINCHESTER CATHEDRAL, FROM THE SOUTH-EAST.

to allow of the introduction of the choir stalls, which were almost invariably arranged here.

The first great event in the architectural history of Winchester Cathedral took place during the episcopate of Bishop Godfrey de Lucy, between 1189 and 1204. At this period the services of the church were increasing in pomp and circumstance, and with the treble purpose of giving greater honour to the altar of the Blessed Virgin, of facilitating the circulation of processions, and of affording increased shrine-room for the relics of the great local saint—Swithun, Bishop of Winchester from 838 to 862—the graceful eastern aisles, which extend for three bays beyond the choir, were contrived.

To accommodate this new work, the processional aisle was removed from the Norman apse of the choir, and the aisle walls of the choir carried on eastwards until a spacious rectangle, divided into three aisles of the same breadth, and nearly of the same height, had been obtained.

The vaulting of the central portion is a very little higher than that of the lateral ones, springing as it does from clusters of pillarets placed upon the capitals of the piers, whereas in the latter case the vaulting ribs rise directly from the piers, which are of the most graceful character, and composed of eight slender shafts grouped around a cylinder, banded together at the middle, and crowned with delicately foliaged capitals. Externally each bay of this Early English building is enriched with four lancet arcades, of which the two central ones are pierced for windows, and the same system of mural decoration is extended round

the east end of either aisle which forms a chapel. These lateral chapels retain their eastern walls, but that portion of the central or *Lady Chapel,* which projects for one bay beyond them, was added by Prior Hunton in the fifteenth century.

Thus, the *Lady Chapel* proper presents a singular mixture of styles. The western compartment of the north and south walls, alongside of which the aisles are carried, though with less width than in the three western bays, retains the rich Early English arcade of De Lucy. This takes the form of six graceful lancets gathered up into pairs by trefoil-headed arches, a large quatrefoil and two small trefoils relieving the wall space above. In the Perpendicular extension the sides and end are lighted by large windows of seven compartments, with transom and tracery of a peculiar kind of subordination, or rather inter-penetration of patterns, deserving of a careful study. The vault over both these compartments is a complex and beautiful specimen of lierne work, and the shafts between the Early English and Perpendicular portions of this chapel have capitals and bases of an unusual form, but very rich and appropriate. Across the arch opening into the Early English half of the *Lady Chapel* is a Perpendicular screen with a spacious loft over it, and, together with the carved panelling of the seats and desks, is excellent, and should be carefully studied. The walls here are covered with the remains of some curious paintings illustrating the legendary history of the Virgin.

These are all the work of Prior Silkstede (1498-1524), the successor of Prior Hunton, under whom

the Perpendicular alterations in this part of the cathedral were commenced. The stained glass in the south-east window forms a memorial to the late Bishop of Winchester, Dr Thorold. The partly completed triptych is in memory of Miss Charlotte M. Yonge, so widely remembered by her books. Long a resident at Otterbourne, near Winchester, she ever entertained a deep affection for the venerable cathedral and its solemn services.

De Lucy's Early English extension forms, if I may so express it, a casket for that series of sumptuous chantries of prelates, most of which were erected during the lifetime of those great persons who played so important a part in the affairs of Church and State during the fourteenth and fifteenth centuries, when the Church of England was in the plenitude of her pomp and power. From one point, seven chantries and chapels—a galaxy of monumental remains such as is possessed by no other cathedral in the kingdom, and which, taken in their chronological order, form a most valuable and instructive series, whether viewed architecturally or historically —can be seen at once. Under the second arch on the south side is the chantry of Cardinal Beaufort (Bishop of Winchester from 1405 to 1447). Within the opposite bay lies his immediate successor, Bishop Waynflete, (1447-86), the founder of Magdalen College, Oxford. The delicacy and beauty of the canopy work should be noticed, also the lily, the device of Waynflete. The east end of the south aisle, with its rich and beautiful woodwork and elaborate vaulting, in which the rebuses—the musical note (called a

"long"), inserted in a "ton," for Langton; a vine and a "ton" for his see, Winton; and a hen sitting on a "ton" for his Prior, Hunton—marks the resting place of Bishop Langton (d. 1500). In *Langton's Chapel* is preserved the faldistorium upon which Queen Mary sat at her marriage in the *Lady Chapel,* on St James' Day, 25th July, 1554, to Philip of Spain, when the nobles attendant upon that monarch wondered at Mass being as solemnly performed at Winchester as at Toledo. Within the southern bay behind the reredos of the high altar is the chantry of Bishop Gardiner, the famous "hammer of heretics"; "a man," says Fuller, "to be traced like the fox, backwards." The beginnings of the Renaissance are very evident in this tomb.

Opposite lies the truly great founder of Corpus Christi College, Oxford—Bishop Fox—one of the very best prelates of his day and generation, and who has displayed his munificence and taste in other cathedrals than this of his last See.

More than a century elapsed, after the completion of De Lucy's work, before steps were taken towards removing the Norman choir. The re-edification of this part of the church began in or about 1320, when the great apse was supplanted by a rectangular east end, towards which the walls of the most easternly bay on either side were made to converge, in order to join it neatly to the slightly narrower central portion of De Lucy's building. The work, however, seems to have progressed but slowly, for nearly two hundred years elapsed before the whole of the Norman choir disappeared, so that in its architecture we have a most

curious but highly instructive admixture of Decorated and Perpendicular. The former, dating between 1320 and 1350, is illustrated in the lower part of the east end, in the four arches on either side, which rise from graceful pillars, composed of eight slender shafts with simply-moulded capitals—perfect types of their age—and in the clerestory window frames. The tracery of these windows, the entire east window, the aisles, the screens between the side arches, and the elaborately groined wooden roof whose main ribs spring from small corbels about midway down the clerestory wall, are Perpendicular, and were not completed until Bishop Fox's day, early in the sixteenth century. The fourteenth-century architect's treatment of his east end is very noble, but it is invisible from the western part of the choir, being concealed by the gloriously restored altar screen which, rising considerably above the arches separating the choir from its aisles, crosses the church at the third bay. The space behind it, formed within the " canted " arches, is the feretory, a raised platform, once a good deal higher, 7 feet broad, and extending right across, upon which the shrines of Saints Swithun, Birinus, Edda, and Æthelwold—especial patrons of the church—were located. Within the arch which supports the great east window, is built a wall, about 12 feet high from the floor of De Lucy's work, highly enriched with nine arcades under crocketed and finialled gables, and having in the centre a low door leading to a vault under the feretory, supposed to be that which in the records is designated as the " Holy Hole," probably from a mass of relics which it once contained, as well as from its vicinity to the shrines of the sainted

prelates above it. From this arcaded wall rise pillars composed of slender shafts supporting two pointed arches, but the tympanum, formed by them and the greater arch in which they are enclosed, is unpierced.

The delay that took place at Winchester between the re-edification of the several parts of the choir must be attributed to the fact that by the middle of the fourteenth century Walkelin's Norman nave was found to be in so dangerous a state as to require immediate attention, particularly the two western bays, which were entirely removed. Until then, the Norman nave of Winchester, whose style must have resembled that of the transepts, was the longest in England, reaching the extraordinary length of nearly 300 feet. It was equalled by old St Paul's, and exceeded by Bury (309 feet).

The work of re-edification was commenced by Bishop Edingdon, whose episcopate lasted from 1346 to 1366, his architect, it is more than probable, being William of Wykeham.

To say that Wykeham was the inventor of the Perpendicular style, as is so often asserted, is erroneous, for it had made its appearance at Gloucester when the remodeller of Walkelin's Norman nave was a lad, but that he brought this phase of English Pointed art to that state of excellence observable at Winchester there can be no doubt whatever.

The west front, with its vast window—the very *incunabula* of Third Pointed—two bays on the north side, and one on the south, had alone been completed when Wykeham succeeded Edingdon in the bishopric. The works were discontinued for more than thirty

years. Perhaps the new style did not please in those days. However, in 1394, Wykeham resumed the remodelling of the nave, and lived to see a greater portion of his glorious creation completed in 1404. At this time the south side had been completed and the north begun. The works were carried on by his successors, Cardinal Beaufort and Bishop Waynflete, under whom less of the original Norman work seems to have been worked into the walls on the north side than by Wykeham on the south. The whole was completed about 1486.

The superior architectural genius of Wykeham, without destroying the pillars and walls of Walkelin's church, by the bold but simple expedient of the removal of the triforium range, and throwing that and the aisle below into one, and partly rechiselling, partly recasing the rude piers and mouldings, transformed the stern Norman nave into a glorious specimen of that Perpendicular style which seems to have sprung at once into the highest perfection of which it was capable.

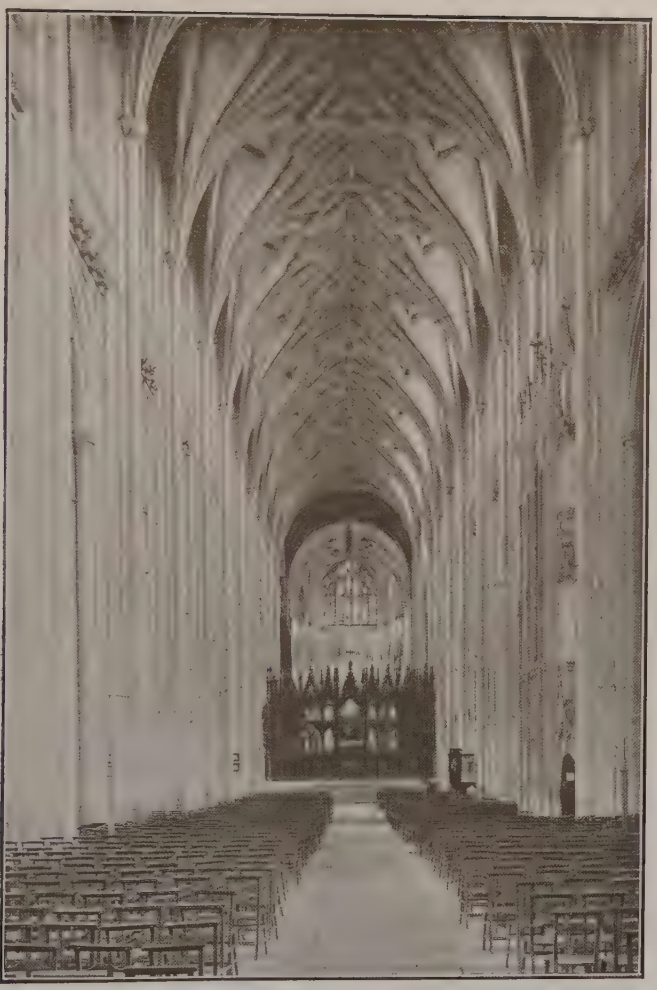
Few more religious spots the wide world over can be found than Wykeham's nave, quarried though it be in the decline of Pointed art out of a Norman block. A balcony above the pier arches, productive of a very beautiful effect, corresponds in some degree to the triforium. The design of the windows throughout the nave, except in the portion begun under Bishop Edingdon, is very elegant, and several of them have received their complement of stained glass.

Fragments of old stained glass will be discovered in several of the windows in the aisles and clerestory. That in the great western window was collected from

different parts of the cathedral, after the destruction of the rest by Cromwell's soldiery in 1644. Two or three of the original figures remain. These are undoubtedly the earliest Perpendicular figures in the cathedral, and are, in all probability, coeval with the framework of the window.

Bishop Edingdon's chantry is on the south side of the nave, near the steps leading up into the choir, but it is eclipsed in splendour by that of Wykeham, which occupies the entire space between two piers of the nave on the same side lower down. This chapel, to which Wykeham refers in his will, was built by him on the site of an altar dedicated to the Virgin (his especial patroness), the Mass at which he had always been accustomed to attend when a boy at school, and which stood, it is said, "in that part of the cross precisely which corresponded with the pierced side of the Saviour." This, however, is hardly the case, even allowing for the extra length of the Norman nave. The design of the chantry is very beautiful. Indeed it is one of the best specimens remaining of a fourteenth-century monumental chapel.

The bishop's effigy reposes on an altar tomb in the centre, arrayed in cope and mitre. Two angels support the pillow at the head, while at the feet three monks are represented offering up prayers for the repose of the departed soul. The tomb is kept in repair by the members of the bishop's two foundations, Winchester College and New College, Oxford. The font, within the sixth bay on the north side, consists of a square block of black marble, supported by a cylindrical stem and pillars, detached at a consider-



WINCHESTER CATHEDRAL : THE NAVE.

able distance from it. The stem has horizontal flutes, and the pillars at the angles are likewise fluted, except one, which is plain; their capitals are formed of leaves, and the basement of the whole design is enriched with a tortuous moulding. Not only the four sides of the bowl, but the top, are covered with rude sculptures. Those on the southern and western sides represent passages in the life of St Nicholas, the patron of children; the other two, doves in various attitudes, together with a salamander. The ornaments on the top encircling the bowl are doves, which appear breathing in phials surmounted by crosses, supposed to contain the two kinds of sacred chrism made use of in baptism. That the whole dates from the time of Walkelin there can be little doubt.

Two flights of steps, rendered necessary by the crypts and commencing at the pillar between the ninth and tenth bays, contribute greatly to the dignity and solemnity of Wykeham's masterpiece. The choir, ritually speaking, is arranged within the arches of the tower and the last bay of the nave, and is furnished with two rows of stalls with unusually lofty canopies. They are of oak as black as ebony, and exceedingly rich and beautiful in design. The date of these stalls at Winchester may be safely placed between 1290 and 1300. Taken as a whole, the woodwork at Winchester is the earliest in England.

The steps to the choir aisles do not commence until the arch opening into them is reached, so that the floor of the transepts is on a level with that of the aisles and the greater portion of the nave. The organ at Winchester still stands where it always has done, above

the stalls, and under the northern arch of the lantern.

Winchester Cathedral is almost entirely destitute of architectural *entourage*. Chapter-house, cloisters, dormitory, and other precincts of a church, which was at once episcopal and monastic, are gone, leaving the south side of the nave bare and naked. Their disappearance is due in a great degree to the atrocities of the Protestant Bishop Horne, which in 1570 exceeded those of Whittinghame, the Dean of Durham.

Under Brian Duppa, tutor of Charles II., who was raised to the See of Winchester, great attention was paid to the reparation and refitting of the Cathedral to its former state. And early also in the last century a series of repairs were effected under the superintendence of Dr Nott, prebendary of the cathedral.

Besides the wonderful achievement of strengthening the foundations of the cathedral other works have been the reparation of the nave roof and the restoration of the great altar screen. This magnificent work, which closely resembles that at St Alban's, and in many particulars those in Southwark Cathedral and the Priory Church at Christ Church, towers up behind the High Altar, cutting off the polygonal part of the choir. It belongs to the latter part of the fifteenth century but who its actual author was has never been precisely ascertained. The intricate lacework of its parapet as well as of the beautiful canopies, must be considered the climax of the Perpendicular style. The original statues which occupied the niches were destroyed after the Reformation. An entire restoration resulted not only in the restoration of the fifty six figures—eighteen

large and thirty-eight small—to the niches, but of the figure of the Crucified to the great cross in the centre. It is not too much to say that the interior of Winchester Cathedral, viewed from the west door, is one of the sublimest architectural spectacles that the genius of man has bequeathed to the admiration of succeeding ages.

CHICHESTER

THE characteristics of Chichester Cathedral may be summed up as consisting of its harmony of external colouring; the due proportions between its tower and spire; their exactly central position; the pyramidal grouping of its several parts; the triplicity impressed on its details, so appropriate to its dedication in honour of the Blessed Trinity; its flamboyantly traceried south transept window; and the several monuments with which the genius of Flaxman has enriched the double aisles of its nave.

Rather small in the extent of its four arms—though spread out to a great length owing to the large eastern Lady Chapel—Chichester Cathedral recovers its dignity by its great proportionate height; while in its delightful blending of severe massive Norman with the pure and graceful beginnings of Early English, the whole church cannot fail to impress the most unobservant, as a beautiful and lovable one.

The foundation of Chichester Cathedral is due to Bishop Ralph Luffa, or, as he is styled, Ralph the First, shortly after the accession of Henry I., and large portions of his work remain to this day, though a great

deal of it is almost invisible, being embedded in the new facings and additions with which, in later alterations, it has been overlaid and surrounded.

The arcades and triforium remain as they were in Ralph's time—*i.e.*, between 1114 and 1123—but during the episcopate of Seffrid II., which lasted from 1180 to 1204, the period when the pointed arch was quietly but unmistakably supplanting the round, Ralph's church was so much injured by fire as to necessitate extensive repairs and additions, a work to which that prelate devoted all his energies and resources.

Seffrid's work of reparation, which consisted chiefly of the clerestory and the substitution of a vaulted roof for the wooden one that had caused such mischief, was carried out with admirable completeness,. yet economy. For the period that witnessed these works exactly coincides with the reign of Richard I., when heavy calls were made on the whole nation, and especially the clergy, for money, first to support the king's foreign wars, and afterwards to ransom him from captivity. Neither was there any shrine, as at Canterbury, into which devotees poured their offerings with prodigal enthusiasm to aid the work here.

Bishop Ralph's church terminated, like most buildings of its age, in an apse with radiating chapels, but these were so injured by the fire in 1187 as to need almost entire removal. Perhaps this was a matter of rejoicing, for in the two bays, east of the altar-screen, we have a specimen of that masterly skill, and that genius in designing new forms with which the mediæval builders, and particularly those of the latter

part of the twelfth century, were eminently gifted. This extension of the choir at Chichester ranks perhaps as one of the most exquisite works of the Transition period, when the massiveness of the Norman was gradually yielding to the elegance of the Early English.

The first half of the thirteenth century, particularly during the episcopate of Bishop Ralph II (1224-44) was a period of much architectural activity at Chichester. To this epoch must be assigned not only the central tower—I speak, of course, of the one that fell in 1861—from the crown of the four great Norman arches to the corbel table below the battlements, but the upper part of the south-western one; the graceful western porch and entrance from the cloisters; and the broadening of the nave by cutting through the wall of its south aisle to provide additional room for chantries, one of which is said to have been Ralph's gift to his church.

By this means two handsome side chapels were formed, and subsequently the like process was carried out on the north side, where a pier can be seen that is a perfect museum of masonry. In its centre it is of the original Norman work; against this on either side are built up portions of the second period, and without-side these are pilasters of a third period.

Partition walls divided each of these nave chapels, each furnished with its altar, piscina, and credence, of some of which traces are still visible. With the suppression of chantries came the removal of the party walls, and the whole set of chapels on either side being thrown together gives the idea of additional aisles to

the nave, so that Chichester Cathedral is often, though erroneously, said to have five aisles.

At any rate, it has the greatest width—York excepted—of any English cathedral, being 91 feet in the clear.

The Lady Chapel has the distinction of being the most elongated, in this position, in England; it is five bays in length, one of which, however, is covered by the extension of the choir-aisles.

It was mainly the work of Bishop Gilbert de Sancto Leofardo, who, before his elevation to the See of Chichester in 1288, was for six years treasurer to the Cathedral. Of the existing Lady Chapel the three first compartments are partly of Bishop Seffrid II.'s late twelfth-century work, and partly of that Lady Chapel which once opened out of the apse of the old Norman choir, and which survived, both the fire of 1186, and the changes made when the Chapter ventured on that little piece of extravagance, the Transitional retrochoir. Bishop Gilbert removed the original east end of this older Lady Chapel, but left the side walls. He added two more bays to the existing work in the exquisite Geometrical Decorated style then prevalent, and altered the original fenestration of the Norman portion to correspond with that of his two new bays.

Bishop John of Langton occupied the See from 1305 to 1337 when English church architecture had reached its zenith. To him we are indebted, *inter alia,* for the great window of the south transept, a curious combination of a Geometrical skeleton filled up with Flowing detail, which, although inferior in dimensions

to those vast walls of glass at the west end of York and the east ends of Carlisle and Selby, is very grand and harmonious in effect—the introduction of octofoils and a triple repetition of the vesica within a spherical triangle being a remarkable feature.

The Perpendicular period gave us the cloisters which lie along the south side of the cathedral and form an irregular but very picturesque parallelogram, the western walk being two bays shorter than the eastern one. The former has its entrance to the church in the fifth bay of the nave, the latter in the fifth bay of the choir. The south walk is of unusual length, having twelve fenestriform openings, and slopes off to the south. The same period has also left its impress on other portions, such as the windows of the north choir-aisle, which are good and graceful ones of their age.

To Robert Sherburne, who ruled the See from 1508 to 1536, we owe the present altar-screen and choir-stalls. The latter were partly crushed by the fall of the spire in 1861, but were repaired after that disaster or replaced by new ones after the old design.

In 1870 a reredos of stone and marble was erected. It failed, however, to give satisfaction, and on its removal the Tudor altar-screen of Bishop Sherburne, which for many years had been hidden away, was placed in its old position.

Chichester being a cryptless cathedral, the floor of the choir rises but little above that of the nave, but that little is sufficient to impart dignity to it. The stalls occupy their old position under the tower, the organ being placed above them on the north.

CHICHESTER CATHEDRAL.

CHICHESTER CATHEDRAL : THE RETROCHOIR.

Beyond the choir-stalls is an ample and dignified presbytery, comprised within the three Norman bays between the tower and the retrochoir.

These arches are filled with modern iron *grilles* and gates of local but excellent workmanship, modelled upon some ancient specimens, formerly here, but now in the South Kensington Museum.

About 1847 the Dean, Dr Chandler, began the restoration of the cathedral, strengthening its general stability, and rehabilitating the tracery of several windows, notably the upper of the two great western ones which a debased era had endowed with work that could only be compared to a stone grating. For this was substituted the graceful flowing Decorated tracery we now see, and about the same time (1849) this window, as well as the triplet of Early English lancets below it, was filled with stained glass of great richness and brilliancy of tincture, in the archaic style prevalent at that epoch of the revival.

Until 1859 the choir was separated from the nave at the western arch of the crossing by a stone screen of little merit, commonly called the Arundel Shrine, and upon which stood the organ. It was then resolved to throw open the choir to the nave by the removal of the Arundel Shrine. This was accordingly done, and the works in the choir were in progress when they were stopped by the fall of the spire on 21st February, 1861, during a violent storm that did much damage to property on land and sea. The catastrophe occurred shortly after noon when the workmen, who had been almost ceaselessly engaged in shoring up the tower, were at dinner, falling to pieces almost on its own base,

and sinking, spectators said, into the body of the cathedral like a large ship foundering quietly at sea. Fortunately no one was injured. Contributions for the reconstruction of the steeple flowed in, and in 1866 Chichester was again in possession of its steeple restored in facsimile, and, it may be said, improved by the lifting of the tower a little above the roofs, with Norman piers of great stability, Early English tower, and Late Decorated spire twice banded, gladdening the eyes of the citizens, the shepherd on the Downs, and the homeward-bound sailor.

Then the broken thread was taken up again of that internal restoration of which Dean Chandler had made so good a commencement, and towards which he had bequeathed so liberally, and on the 14th November, 1867, the choir of Chichester Cathedral was reopened.

The restoration of the Lady Chapel was next taken in hand, and it now constitutes quite the gem of the cathedral.

Since then may be chronicled: the restoration of the Chapel of St Mary Magdalene at the end of the south choir-aisle; of St Clement's Chapel in the outer south aisle of the nave, in memory of Bishop Durnford, whose recumbent effigy is here; and of the cloisters. The oak choir-screen was raised upon the low stone septum destined to receive it; and in 1901 the façade received that north-western tower, which had lain in ruins for more than two centuries and a half.

The detached bell-tower—interesting and valuable as the last of a once rather numerous race belonging to our cathedrals—forms, with the steeples of the cathedral, a very imposing group.

SALISBURY

THE wise policy of Archbishop Lanfranc caused the seats of many of our English bishoprics to be transferred to more important places by decree of the Council of London, held in 1075. At that time, Herbert of Lothringia was Bishop of Sherborne and Wilton, having some time before united the Sees.

Coming under the operation of this decree, he commenced the building of a new cathedral within the precincts of the Castle of Sarum, his future "Episcopal city," so that it was one of the earliest great churches built under the Norman dynasty.

Herbert was succeeded in 1078 by Osmund, who, having exchanged the life of a noble for that of a churchman, and having been eminent for his sanctity, was canonised in the fifteenth century, leaving a name memorable in the English Church as the compiler of the Sarum Use, so long the most generally received ritual of the Anglo-Catholic Church. It is the Use on which our present Book of Common Prayer is founded, and not a few churches have revived that splendid, but some-

what intricate ceremonial, use of colours, and so forth, which had been well-nigh forgotten for more than three hundred years.

In 1092 St Osmund completed and dedicated the cathedral of Sarum in honour of the Blessed Virgin. Five days afterwards a storm destroyed the roof. Indeed, the site of the church was so high, that " when the wind did blow they could not hear the priest say Mass."

During the whole of the turbulent twelfth century, this cathedral of Old Sarum, built in the form of a Latin cross, with aisles to transepts as well as to its nave and square-ended choir—a notable peculiarity in a Romanesque cathedral—continued to be the mother church of the diocese, though located on a bleak and circumscribed area, and within the walls of a fortress where churchmen were exposed to all the insults of a barbarous soldiery. But at length, on 28th April, 1220, Bishop Roger Poore laid the foundation of the present cathedral of Salisbury about a mile from Old Sarum. The spot selected was then meadowland, and six years later, on the completion of the choir, the bodies of St Osmund and of two other predecessors were translated into the newly finished portion, which must have progressed with singular celerity. Next, the lantern, the western transepts, and the nave were taken in hand, and the building consecrated during the episcopate of Giles de Bridport, by Boniface, Archbishop of Canterbury, in the presence of King Henry III., and a distinguished assemblage of prelates and lay-folk on the day after Michaelmas, 1258.

Before the century closed, the splendid octagonal Chapter-house was completed, and considerable progress was made with the cloisters. Thus, in a shorter time than any other on record, and with very marked *éclat,* the cathedral in all essentials stood completed.

Edward III. gave letters patent to Bishop Richard de Wyvile, granting to him and the Dean and Chapter "all the stone walls of the former Cathedral church of Old Sarum, and the houses which latterly belonged to the Bishop and Canons of the said church within our Castle of Old Sarum, to have and to hold, as our gift, for the improvement of the church of New Sarum, and the close thereunto belonging." It is supposed that the upper portion of the tower and the spire was built with these materials.

Salisbury, our only cathedral built on virgin soil, was the offspring of one mind. Its proportions are grandiose, yet its plan is so simple and symmetrical that it can be realised at a glance, and the interior has a power of which few can resist the influence. It may be interesting to analyse briefly the causes which have produced so beautiful an effect in an interior, at once so simple and so regular. The Isle of Purbeck was in the diocese, and there was every reason, therefore, for indulging as much as possible in the use of its beautiful marble.

The introduction of detached shafts wherever possible, which was the natural sequence to the use of marble, wholly changed the character of architecture. The effect at Salisbury is admirable, but, on the other hand, the risk in construction was great. A careful

examination of this cathedral will discover for us a very considerable variety in the plans of the clustered columns. In the nave the pillars are composed of a cylinder, with four slender shafts disposed around it. In the western transepts they form a quatrefoil on section; in the choir the main pier is surrounded by a graceful cluster of eight shafts; while in the Lady Chapel we find solitary cylindrical ones, so long, so delicate, and apparently so frail, as to have required the very highest skill to ensure their standing, as they do, nearly seven hundred years after their erection.

Except in the capitals of the shafts supporting the inverted arches which the fourteenth century threw across the entrances to the eastern pair of transepts from the choir, not one stroke of the chisel—nothing which suggests man's hand—is to be discovered from the west door to the altar at the extremity of the Lady Chapel. I do not, of course, refer to minor details, such as tombs, etc.

Equally austere, and even less diversified, is the fenestration of this cathedral—the lancet being used throughout the building, except at the west ends of the nave aisles, in the faces of the transepts, where we perceive the adumbration of tracery.

The least satisfactory part of this uniquely beautiful cathedral is the west front, which the architect has treated somewhat after the fashion of those quadrangular "screen façades" to be met with in Germany, stretching as it does completely across the church, and veiling the ends of the lean-to roofed aisles.

Of the hundred and twenty-three statues which

Professor Cockerell calculated as appearing on the west front, but a few fragments existed when its restoration was taken in hand, so thoroughly had the iconoclast done his hateful work. The mediæval scheme doubtless embraced the *Te Deum,* and this was the subject decided upon for the new work which was carried out with most scrupulous care—every fragment that had escaped injury being preserved.

The main points of interest in this graceful church of Sarum, built of freestone from the Chilmark quarries with a lavish use of Purbeck marble, are the double transept, and the glorious tower surmounted by its spire, the work as of an angel architect.

The double transept became a favourite feature with Early English architects after its employment at Canterbury. It serves to break up the line of an elongated choir very agreeably, and is a feature which our architects were never afraid of introducing because they kept their buildings low. When the church was dedicated in 1258, it had a central tower rising only high enough to receive the roofs of the four arms. This was but a very light structure, and was intended to be visible from within, thus forming a lantern above the crossing. Upon this frail structure a fourteenth-century architect reared a two-storied tower and a spire which he, who originally conceived the building, could not (physically, that is to say) have dreamed of, but the union of the First and Second Pointed work is perfect. This vast tower, some 80 feet high, with walls nearly 6 feet thick, and a spire rising 180 feet more, so shattered the unduly loaded thirteenth-century lantern, that although subsequent builders

have bolstered the whole mass up in every conceivable way, this crown and glory of Salisbury Cathedral has always been a source of anxiety and alarm.

In 1859 the true restoration of the cathedral began under Sir Gilbert Scott with a general consolidation of the fabric externally. Next, the tower and spire were carefully examined, and then it was that the walls of the lantern were found to be so dilapidated that the stability of the tower for so many centuries might, as the architect himself said, "be justly accounted a standing wonder."

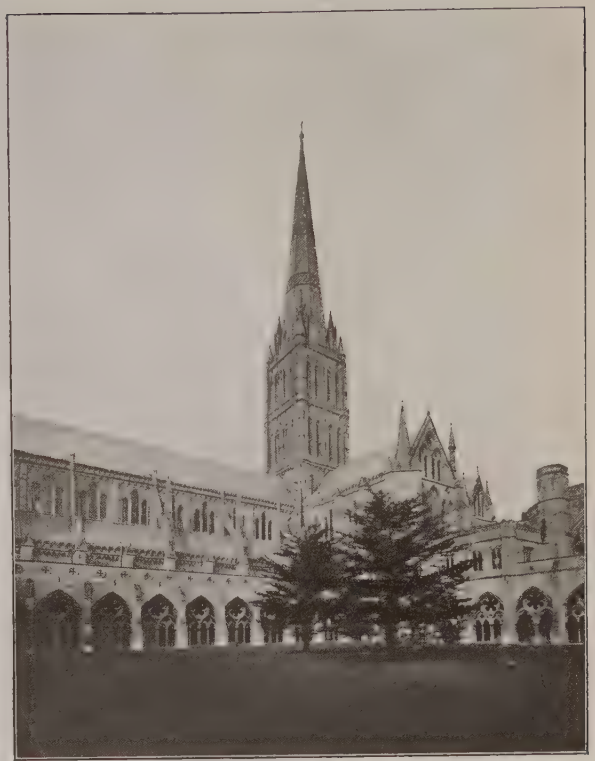
In 1870 the restoration of the choir as a memorial to Bishop Hamilton, who had died a year previously, was undertaken.

An interesting feature of the work was the restoration of colour to the roofs of the Lady Chapel and choir. The latter, as had always been known, was decorated with medallions containing busts of prophets, which had been visible until the end of the seventeenth century, when they were coated with a yellow wash, but not so completely that they could be seen dimly looming through it.

This wash was removed, and a considerable portion of the paintings, together with their accompanying legends, brought to light. At the crossing, Our Lord is represented seated in Majesty with the Apostles and Evangelists. Prophets in medallions occupy the choir roof west of the crossing, and the employments proper to the several months, that of the presbytery or three bays eastward.

Restored and arranged as we now see it, the choir of Salisbury Cathedral was reopened on All Saints'

SALISBURY CATHEDRAL : THE NAVE.



SALISBURY CATHEDRAL, FROM THE CLOISTERS.

Day, 1st November, 1876, after several years of disuse. In the following year the western portions of the building were cleansed of their yellow wash, and the noble north porch was quietly yet admirably restored.

The cloisters and Chapter-house exhibit the thirteenth-century style in that state transitionary between its lancet and fully developed Decorated stages, which it assumed between 1270 and 1290. The cloisters, which are co-extensive in length with the nave, though quite independent of its southern aisle, a passage known as "The Plumberies" intervening, appear from documentary evidence to have been in progress during the first half of the fourteenth century, yet no change in style is here perceptible. They form a perfect square, have four very wide walks, and for a church which never had any monastic establishment in connection with it, are of extraordinarily noble dimensions.

The Chapter-house, entered from the eastern walk of the cloisters, is a noble and luminous octagon, having an internal diameter of about 50 feet. Each side is occupied by a large window of four lights unfoliated, and traceried with one large and two small cusped circles, while the wall space below is enriched with an arcade of seven compartments. The double door of entrance, containing a figure of Our Lord in Majesty within its tympanum, is exceedingly grand. The vaulting ribs fall upon a central pillar, and their filling in is composed of the same concrete found throughout the cathedral.

In the spandrels of the arcades below the windows is sculptured the cyclus of the Old Testament history,

from the Creation to the Delivery of the Law, in high relief. At the time of the Rebellion, when the Parliamentary Commissioners held their sittings in this room, these reliefs were greatly injured.

Dickens' lovers will remember the delightful picture drawn by the novelist of the city and cathedral in the fifth chapter of "Martin Chuzzlewit."

EXETER

EXETER Cathedral possesses a very striking individuality; of all our cathedrals in which the elongation of the choir has been formed by low eastern aisles, not rising to the full height of the building and arranged with an especial view to the circulation of processions round the church as they visited in succession the altars in its eastern portion, I know of none, Salisbury perhaps excepted, where the arrangement has been so artistically carried out as at Exeter.

Internally, the chaste richness of its detail, its vaulted roof, its clustered columns, its windows rich in tracery of the very best epoch, enable Exeter Cathedral to stand without a rival in Christendom.

Foremost among the distinguishing external features of this cathedral is the transeptal character of the towers, and consequently the long unbroken line of ridge-crested roof. Remarkable, too, is the equal length of its nave and choir, equal also in the number of their bays, a very unusual feature either in a cathedral or any other mediæval church. Within, the most striking characteristic is the absence of that prominence usually given to the crossing, with

its comparatively massive piers and four great arches dividing the nave architecturally from the choir.

There being no central tower at Exeter to carry the extra mass of pier, it is dispensed with, the great arches do not interpose, and the vault is seen at an unbroken vista from the west door to the grand Perpendicular window above the High Altar.

Until 1050 the See of Devon and Cornwall was at Crediton, but in that year Edward the Confessor caused it to be removed to Exeter, thus anticipating the Conqueror, not only in the work of transferring the seats of bishops from places of comparative obscurity to others of rank and importance, but of displacing Englishmen in favour of foreigners, Exeter being conferred on Leofric, a Burgundian.

A Benedictine monastery, with a church dedicated to St Peter, existed at Exeter at the time of the removal of the See. Here Leofric set up his throne, the monks were dislodged and sent to Westminster, and their church became the germ or nucleus of the new cathedral, which was constituted with secular clergy, and thus became what is styled one of the Old Foundation.

The second Norman bishop, Warelwast, was not satisfied with his cathedral, and in 1112 commenced a new one, of which the transeptal towers are the only surviving portion.

Bishop Marshall, who occupied the See from 1174 to 1208, extended the Norman choir eastward and built a Lady Chapel, and from the presence of a very beautiful Transition door in the south aisle of the nave, we may assume that he made alterations in

other parts of the building. Under Bishop Bruere, in the first half of the thirteenth century, the rectangular Chapter-house was commenced, and the existing stalls erected; and between 1258 and 1280 Bishop Bronescombe began a series of works destined to metamorphose the Norman church completely. The Lady Chapel and its chantries were his work.

Quivil succeeded Bronescombe, but all he was enabled to carry out was the transformation of the transepts and the eastern bay of the nave, though he had doubtless conceived the whole majestic plan of rebuilding the cathedral on its present scale in his mind.

At Exeter it is very interesting to observe that, although the work of gradually supplanting the old Norman cathedral was in progress under successive bishops for seventy years, during which period the Geometrical phase of the Complete Gothic style had passed into the Curvilinear, and that in its turn into the Perpendicular, Quivil's noble design was faithfully adhered to throughout, and thus this "glorious work of fine intelligence" seems to have been created at once in its perfect state, rather than to have slowly grown to its consummate beauty. Between 1292 and 1307 Bishop Bitton had completely transformed the choir with its aisles. Stapledon metamorphosed the choir transepts, built the rood screen, the unrivalled sedilia and bishop's throne during his tenure of the See from 1308 to 1326. Grandisson, the most magnificent prelate who ever ruled at Exeter, carried the nave on to completion between 1327 and 1369. To Brantyngham are due

the great east window, the west front, and the cloister (1370-94). To Stafford, who ruled the See from 1395 to 1419, we owe the rich tomb canopies in the Lady Chapel. Lacey, saintliest of Exon's bishops, carried the Chapter-house to its present height, and glazed the nave windows between 1420 and 1455. Neville added the east window to the Chapter-house within the ten years following. Courtenay gave the sturdy northern tower of Warelwast its topmost storey and pinnacles late in the fifteenth century. Early in the succeeding one, Bishop Oldham enriched different parts of the interior with those screens, whose grace and delicacy imparts distance and value to all the numerous chapels and chantries. For their date, these screens have a remarkably early character. Veysey, the courtliest of prelates, finished that beautiful Speke chantry which had been begun by his predecessor.

The ground plan of Exeter Cathedral, looked at as a ground plan, is perhaps only exceeded in beauty by that of her great north-eastern sister at Lincoln. It comprises a nave of seven bays, with the chapel of St Edmund at its north-west angle, and a porch in the fifth bay; transepts, not extending beyond the line of the aisles, but opening into the towers; and a choir of seven wide bays and one very narrow one. About the middle of either choir aisle, which is prolonged beyond the line of the east end to form a retrochoir or procession path, is a chapel, that to the north bearing the name of St Andrew, that to the south of St James. Each end of the procession path terminates in a chapel, dedicated respectively to St

George and St Saviour. Then, forming a still further continuation of the aisles, come two more chapels, that of St Mary Magdalene to the north, and that of St Gabriel to the south. Between them lies the Lady Chapel, which projects beyond for another two bays, its most westernly bay on either side opening into the two last-named chapels. Exeter Cathedral is unusually rich in these appendages, which appear to have formed part of the design from the first, for, in addition to the six already named, there are two others—St Paul's, opening from the eastern side of the northern transept, and St John Baptist's from that of the opposite one.

On the south side of the nave lies the cloister, partly rebuilt by Mr Pearson, who formed a Chapter library over it, and parallel with the southern tower, from which it is separated by the Early Norman chapel of the Holy Ghost, is the Chapter-house, which, as it was commenced early in the thirteenth century, forms a parallelogram.

Exeter Cathedral has a certain quiet dignity referable to its sturdy Norman transeptal towers, the consistent use of flying buttresses, and the skilful manner in which the plan has been expanded eastwards. Then there is its superb array of windows, the variety of whose tracery must have taxed the ingenuity of their designers to the utmost, for, although each window corresponds with its neighbour on the opposite side of the church, the tracery of no two is alike, except the second and fourth in the nave clerestory. The earliest specimens are where the great work of re-edification was commenced in the

thirteenth century, viz., at the north and south ends of the procession path, where it may be styled transition between Early English and Decorated; but, except in the fifth and seventh windows of the nave clerestory —counting from the east on either side—and in the chapel of St Edmund at the north-west angle, where it is curvilinear, the whole of the tracery in Exeter Cathedral is formed of Geometrical patterns, as refined as they are varied.

The screen which projects from, and extends the whole width of the lower part of the west front, was an afterthought, added in all probability during Brantyngham's episcopate, 1370-94, and thus forms a handsome specimen of the newly-evolved Perpendicular style. Some of the niched figures with which this western screen is almost completely covered, impersonate apostles and prophets, as well as English and Saxon kings. The wings, with their shallow arcading and sloping tops, appear to have been given to the upper half of the façade with the object of imparting additional breadth and majesty to it.

Two of the niches to the right of the central doorway are pierced by small lancet windows. These light a chapel formed within the thickness of the screen, and dedicated to St Radegund, in which a sepulchre was erected to Bishop Grandisson, but its splendour was destroyed by the visitors of Queen Elizabeth.

The north porch is somewhat mean and hardly prepares the mind for the solemn beauty and grandeur of the interior, for the vault of Exeter Cathedral, as a typical specimen of that excellence to which English

EXETER CATHEDRAL, FROM THE SOUTH-EAST.

architects had arrived in this particular feature at the beginning of the fourteenth century, fully lays claim to be styled "the high-water mark of English vaulting."

Next to its windows, the glories of Exeter Cathedral are its pillars, whose compact diamond-wise arrangement of many shafts, so happily combining solidity with grace, was only arrived at by slow degrees. To trace the evolution of this pillar—which may not be inappropriately called "the Quivil" pillar—we must pass immediately into the retrochoir, which was the beginning of a series of works that transformed or replaced the Norman church by the one we now see. Here we find the germ of the column in those early thirteenth-century ones of Bishop Marshall supporting the arches in the first bay of the Lady Chapel, and whose quatrefoiled plan is a step in advance, in point of lightness from the cylindrical Norman pillar. Next we have the pair of pillars at the north and south-east angles of the choir. Here the plan has become an octofoil, a slender shaft being introduced at each re-entering angle of the quatrefoil. The perfect diamond-shape, which makes its *début* in the single pillar carrying the two arches behind the reredos, is arrived at by introducing two more shafts in each face of the pillar, the cardinal shaft being greatly reduced in size, yet still sufficiently prominent. Thus, the earliest feat of Quivil in columnar work became the type for the whole church.

The cathedral was consecrated by Grandisson 18th December, 1320, when about half the nave had been completed in its present style, the remainder being left in its Norman state.

Then once more the gigantic task was resumed: the Norman church entirely disappeared, and the building stood completed, much as we see it now, in 1350.

One very charming feature in this nave of Exeter, that rivets the attention of every visitor, is the "Minstrels' Gallery," which was provided, as at Wells and Winchester, for the accommodation of singers and instrumentalists for the reception of royal personages on their entrance into the church with musical honours. It has also been suggested that these galleries were used by the "Seven best Boys" who chanted the "Gloria, Laus et Honor" as the procession of Palm Sunday entered the cathedral. Indeed, three years after the completion of the nave, a fit occasion arose for its use, viz., in 1357, when, after the battle of Poitiers, Edward the Black Prince brought over as prisoners the French King John, his son, and sundry noblemen, who landed at Plymouth, and came thence to Exeter, where they were honourably received at the cathedral.

In the bay on the south side of the nave stands the font—a large marble cup, canopied, standing on a slender stem, and surrounded with heads of cherubs. It was used for the first time at the baptism of Princess Henrietta Anne, daughter of Charles I., who at this time (1643-44) was in pursuit of the parliamentary forces in Cornwall. On his return to Exeter he was lodged in Bedford House. The Queen likewise resorted thither for safety, and it was during her abode here that on 16th June, 1644, the princess was born, and on 3rd July following, baptized in the cathedral by Dr Burnell, Chancellor and Canon Residentiary.

The present nave pulpit forms a memorial to Bishop

Patteson of Melanesia, who met his death in 1871 on the Island of Nupaku in the South Pacific, twenty-two years after his ordination as deacon in this cathedral. It is of yellow magnesian limestone, and in the three principal compartments are groups representing the Martyrdom of St Alban; the Embarkation of St Boniface, a native of Crediton, for France; and the carrying of the dead body of Bishop Patteson by the islanders to a canoe, wrapped in palms. Between the groups are statuettes of St Paul, St John Baptist, and St Stephen.

And now we stand in front of that unique choir screen whose fate trembled in the balance when the re-arrangement of the choir was under consideration; it is manifestly from first to last a French idea, newly imported from France, and carried out by French workmen. It was not, as is commonly supposed, a "rood screen" at all—*i.e.*, it did not carry the great crucifix with its attendant figures of St Mary and St John, but was an ambon, or high place, for singing the Epistle and Gospel from, also certain lections, letters of communion, pastorals of bishops, etc., and from it the episcopal benediction was pronounced.

The side openings of the screen served as chapels, with altars dedicated respectively to St Mary and St Nicholas. Above is a row of ogee arcades filled with paintings of scriptural subjects. The screen still happily supports the organ.

From a musical point of view, Divine Service seems always to have been conducted with much grandeur here.

Prior to the Civil Wars, there was a choir number-

ing four priest-vicars, sixteen singing men, ten singing boys, and " a delicate, rich and lofty organ, which had more additions than any other, as fair pipes of an extraordinary length, and of the bigness of a man's thigh, which, with their viols and other sweet instruments, the tunable voices, and the rare organist, together made a melodious and heavenly harmony, able to ravish the hearer's ears."

Even at the end of the eighteenth century, when laxity in religious matters was prevalent, the service at Exeter was conducted in a stately manner.

Exeter was one of the several cathedral organistships held by one who, despite difficulties and discouragements, accomplished great things, and left a mark not easily blotted out—Samuel Sebastian Wesley. It was while organist of Hereford Cathedral—*i.e.*, from 1832 to 1835—that he wrote the " Wilderness," whose rich and wonderful modulations, deeply religious fervour, difficulties and grand effects, made so great an impression upon the Vicars Choral at its first rehearsal. One who was at that time a choir boy at Exeter, recalls how, " as one of those taking part in the lovely quartette at the end, ' And sorrow and sighing shall flee away,' he was intensely interested and deeply moved by this truly inspired piece of writing." Dr Wesley lies in the old cemetery at Exeter, and there is a memorial tablet to him in the north aisle of the nave of the cathedral.

The organ underwent alteration and addition at different times during the two centuries after its erection, but some years ago it was entirely rebuilt. Both as regards tone and mechanism, the instrument is now

undoubtedly one of the finest cathedral organs in the country, while its position on the choir screen enables it to be heard to the greatest possible advantage. To the lasting credit of those concerned, the grand Renaissance organ-case was preserved.

The choir, re-opened after its restoration and partial refitting under Sir Gilbert Scott on St Peter's Day, 1876, is very beautiful.

Of the old furniture in the choir all that remained were the bishop's throne, the sedilia, the side screens to the presbytery, and the *misereres* of the stalls. With the exception of one, these belong to the time of Bishop Bruere (1224-44). This series of thirteenth-century oak carvings, as remarkable as they are valuable, and far from being subjects of the quaint character generally met with, are most unusual. Prior to his elevation to the throne of Exeter, Bishop Bruere was in the East, which will account for the Oriental cast of so many of the subjects carved under his superintendence. The elephant with the distorted hocks, which occurs on the Decani side, is the earliest known representation of that animal in Great Britain, while on the Cantoris side there occurs, among many other spirited carvings, one of the Silver Swan drawn in his boat by a white swan, illustrative of the well-known Bohemian tradition of Lohengrin.

The episcopal throne, one of the glories of the cathedral, rises in airy state to the height of 57 feet (nearly to the vault) at the east end of the southern series of stalls. It belongs to Bishop Stapledon's time (1308-26), the oak used in its construction having been cut down at Newton and Chudleigh, at

a cost of £6, 12s. 8½d. Four years later, Robert de Galmeston, an Exeter man, was paid £4 for making this throne, exclusive of the painted decoration and statuary, now all but completely lost.

During the Commonwealth it was taken down and concealed, but replaced at the Restoration, when Bishop Seth Ward, like Cosin at Durham, and Hacket at Lichfield, was most assiduous in his endeavours to bring the cathedral back to as much of its former splendour as his day permitted. In 1871 the reparation of the throne was carried out with the utmost care and study of the evidences. Notice should be taken of how carefully the new enclosure to the throne, which is fitted to accommodate two chaplains as well as the bishop, has been made to harmonise with the old work, and of the manner in which the portraits have been revived of Bishops Warelwast, Quivil, Stapeldon, and Grandisson, of which traces were discovered at the four corners.

The sedilia, on the south side of the sanctuary, are most graceful works of Bishop Stapeldon's time, and much care was expended on their restoration.

The stained glass in the great east window is wonderfully perfect. It belongs to the fourteenth century, but was removed from the earlier window, which was in all probability of Geometrical Decorated character, and re-arranged in the present fine example of Early Perpendicular work.

The old glass from the Chapter-house, with small fragments from other windows, have been collected together and placed for preservation in the new east window of that fine oblong apartment. A consider-

able quantity of glass in the choir aisles, especially in the tracery of the windows, remains. It is principally grisaille or quarry work.

In the clerestory of the choir one window only remains on the north side. It has figures and canopies placed upon a background of grisaille, and is a good example of early fourteenth-century work.

It would be unpardonable to close this chapter on Exeter Cathedral without some allusion to that series of episcopal monuments in which it is so rich.

Not only are they valuable as works of art, but as providing the student of mediæval vestments with a perfect sequence of subjects, beginning in Purbeck marble with the rude effigy of Bishop Bartholomew (1184), in which the hardness of the material appears to have almost baffled the artist. Then comes the far more advanced and really excellent portrait of Simon of Apulia (1223), and lastly, as a culminating point as a work of art, we have the charming monument of Bishop Marshall (1236), than which few finer specimens of early thirteenth-century sculpture exist in England. There is also a magnificent late specimen of alabaster sculpture, that of Bishop Stafford (d. 1419) on the north side of the Lady Chapel, and an equally beautiful example, the tomb of Bishop Bronescombe, in a corresponding position on the south side. This is especially valuable for its polychromatic decoration, which is of a far higher order than we generally see, and is in excellent condition. Bishop Oldham's tomb in his chantry on the south side of the procession path was, until about forty years ago, in extraordinarily good con-

dition, if we except trifling damage purposely inflicted either at the Reformation or by the Puritans. There were marks of colour throughout, so that the whole was really a valuable precedent. This tomb has been dutifully and munificently restored by the authorities of Corpus Christi College, Oxford, because Bishop Oldham was associated with Bishop Fox in the foundation of that college.

WELLS

NOTHING could be more beautiful than the situation of this Somersetshire cathedral, lying as it does amid the Mendip Hills engirdling its peaceful little city.

Wells is one of three cathedrals—the other two are York and Lichfield—which, although standing on the site of Norman buildings and enshrining relics of the original structures, exhibit no trace of the earlier structure.

The Saxon church of Edward the Elder was rebuilt in the episcopate of Bishop Robert (1131-66). Robert's church, however, has been swept away more completely than almost any other of its age. The font, one small bit of masonry, and a single stone with Norman mouldings built up into an adjoining house, comprise all that has survived.

Bishop Reginald de Bohun, who presided over the See of Wells from 1174 to 1191, began the existing cathedral with the first three bays of the choir, the transepts, the four easternmost bays of the nave, and a tower sufficiently high to receive the gabled roofs of these four limbs. The exquisitely beautiful north porch is likewise assigned to this prelate.

Commenced as it was at the close of the twelfth century, when English architects were beginning to revel in the luxury of the newly-developed Pointed style, we must regard these portions of Wells Cathedral with the deepest interest as presenting one of the earliest specimens of Gothic, quite emancipated from the Romanesque, extant in the South of England.

Savaric, the successor of Reginald, does not appear to have done much, but the work was steadily pursued under Joceline (brother of Hugh, Bishop of Lincoln), who preserved the main characteristics of Reginald's work in the remaining six bays of the nave. Three years before his death in 1242, he witnessed the completion of the exquisitely beautiful western façade, which, like that of Salisbury, would appear to have been intended for a gallery of sculpture. Joceline also commenced the contiguous episcopal palace which was added to at different times by successive prelates.

The "chorus" of this, as yet, untouched Early English cathedral was under the tower, what is now the choir then forming the presbytery.

The treasury, now the crypt of the Chapter-house, was in progress during Bishop Burnell's episcopate (1275-92), and to that of Bishop William de Marchia (1293-1302) must be assigned the Chapter-house itself.

The fourteenth century was a period of great architectural activity at Wells. The earlier part of it witnessed the rearing of the great central tower upon the low Early English one, and before the century had passed into its seventh decade, the eastern limb of Reginald's church had been extended to its present

length, and equipped with its two low eastern transepts, procession path, and Lady Chapel, thus following up that system of prolongation which was being, or had been carried out, in one great church after another, all over England.

By the time the work had reached completion, the Decorated style having passed through its geometrical and curvilinear phases, had gradually melted into the Perpendicular. This appears in its transitional stage in the east window of the choir, but it had fully established itself when Bishop Harewell gave the south-western tower, which hitherto had not risen beyond the line of the façade, its upper stage. We owe the completion of the opposite tower and the eastern walk of the cloister, with the library over it, to Bishop Bubwith. The west cloister walk, part of the southern one, and the tracery which fills the nave and transept windows belongs to the time of Bishop Beckington (1443-64), who emulated William of Wykeham in his love of building and his architectural skill, his handiwork meeting us at every turn in Wells. The Chain Gate connecting the north transept of the cathedral with the Vicar's Close is Beckington's work, and completes a group of buildings unique in their beauty and arrangement, valuable from their well-ascertained dates, and forming an unbroken series of examples of English architecture, each the best of its age, from the end of the twelfth to the middle of the fifteenth century.

"In the troubles of the seventeenth century," says Canon Church in a little sketch of the cathedral, "Wells was brought under the harrows of Puritan

tyranny. The choir was closed, the Chapter-house was put up for sale at the price of £160; all services were forbidden except the preaching of Cornelius Burgess, who occupied the Dean's house, and called himself 'minister of the late cathedral.'"

A vivid picture of the atrocities committed by Monmouth's soldiery in Wells Cathedral in July, 1685, is drawn by Mr Conan Doyle, in the twenty-eighth chapter of his "Micah Clarke."

The design of the chief glory of Wells Cathedral, its west front, is due to Bishop Joceline, who, bound by adherence to the work already begun by Reginald de Bohun in the nave, felt he could give free rein to his fancy when he came to design its façade, and it is far less local in its pure and beautiful Early English style.

The excessive grace of this west front is as a whole indescribable, exhibiting genius of the very highest order, and for its purpose of presenting to the religious spectator in a single façade the portraits of triumphant monarchs, saints, and prelates in one great assembly, crowned by the Saviour in Majesty, the design is unequalled. The deviation from true principles which has been indulged in for this great display is but small, for it is one of those works of originality of thought that cannot be controlled by every-day rule.

A most important part is played in the design of this western façade at Wells by the eight boldly projecting buttresses: these buttresses are the grand secret of the astonishing and beautiful effect produced; for, although themselves completely loaded with niched figures, and abounding in the most luxuriant and minute architectural foliage and deeply cut mouldings,

they, by their great projection, so separate the extraordinary mass of workmanship, as to relieve the eye and give the required breadth to the work that would otherwise appear frittered and confused.

With respect to the identification of the personages represented on the west front of Wells Cathedral, difference of opinion must always exist.

Between 1869 and 1874 this gallery of early Christian art was subjected to a careful reparation.

Although a century and a half has to be bridged over between the façade and the towers we now see, the junction of the two epochs of work does not appear in the slightest degree incongruous or abrupt.

As it stood completed in 1242, the general aspect of Wells Cathedral externally must have been somewhat stern, but by the lace-like parapet which the Decorated architect has carried entirely round the Early English portions, and by the tracery with which he of the Perpendicular age has endowed all the once simple lancet windows, this severity has been so greatly mitigated, that at a first sight, Wells would hardly be taken for an Early English building.

Passing through the noble north porch into the nave in every direction the eye is caught by piers of the most exquisite mould formed of triple shafts, clustering like stems in cornsheaves against the faces, and in the internal angles of a cross-formed nucleus, with alternately square and octagonal *abaci* to their delicately, yet vigorously, foliaged capitals. Of equal grace and richness are the arches; indeed, it is not too much to say that Early Pointed art has produced nothing more truly elegant or so thoroughly satisfying as the arcades

separating the nave, transepts, and choir from the aisles at Wells.

The prevailing regularity of the Early English work is, however, agreeably diversified by the Perpendicular chantries of Bishop Bubwith and Treasurer Sugar; by the almost Renaissance mid-sixteenth-century pulpit of Bishop Knight, with its inscription from the second chapter of St Paul's Epistle to Timothy; and by the screens which shut off the aisles, so as to form a series of chapels, from the transepts.

It has been observed, and with truth, that there is no nave in England in which the eye is so irresistibly carried eastward as in that of Wells Cathedral. This must be attributed chiefly to the architect's treatment of his triforium. Instead of the arcades being gathered up into pairs by the vaulting shafts, they are carried on in an apparently unbroken series of simple lancet openings from end to end.

In front of the clerestory window in the sixth bay is one of the earliest specimens of those stone galleries that were erected as a station for the singers and minstrels to perform in on extraordinary occasions as when some distinguished personage was received at the great western door.

Inside, there being no rival to distract attention from its positive proportions, the elevation of the central part of the west end pleases by its dignity and repose. That portion of the front which is commensurate with the triforium and clerestory is occupied by three very tall lancet windows, of which the central one rises considerably beyond the other two, seen through trefoil-

headed arches springing from shafts clustered and banded. The jambs of these shafts are pierced in their lower part to form a passage across the front, communicating with the triforium on either side, and just at the string-course which runs under the balcony of this gallery, they are again banded, and then continued until they die into the wall, which shelves gently down towards the string-course over the ground story of the façade. Here we have a dignified double west doorway contained beneath an equilateral arch, the wall space on either side of it being relieved by two trefoiled arcades supported on single shafts of great elegance. The central lancet of the triplet above is partly filled with good early sixteenth-century glass. The remainder of the glass is of later date.

In the transepts, both of which have aisles on the east and west sides, thereby contributing to that mysterious effect which is one of the chief charms of a pointed building, the arrangement is similar to that in the nave. Here, however, the triforium arcades are arranged in pairs, and separated by the vaulting shafts, which are carried down to the string-course above the pier arches. The carving of the capitals in the nave and transepts exhibits great exuberance of fancy and masterly execution, and in many of them the most ludicrous incidents are told by figures representing, in one instance, on the second pier from the south end of the south transept, the moral of the old adage that "honesty is the best policy." This is expressed in a curious but forcible manner, by a series of groups, showing the pilfering of grapes by a trespasser, the owner's negligent

watch, the arrest and the humiliation, and the threatened vengeance.

The great inverted arches, inserted about 1340 between the piers of the central crossing at the nave and transepts, were rendered necessary by the enormous pressure of the fourteenth-century tower (completed in 1321) upon the Early English lantern, whose piers were not designed to support such a weight.

With the interpolation of these huge inverted arches, the shafts supporting the Early English ones disappeared, but they still exist at the entrance to the choir in the form of corbelled ones.

As soon as the great Decorated tower had been raised upon the low Early English one, the work of lengthening the church eastwards was taken in hand.

This began, at a considerable distance from the old east end of Bishop Reginald with the Lady Chapel, a most graceful structure consisting of one bay and an apse of three sides. The heads of its grand five-light windows are all filled with geometrical tracery in the form of trefoiled triangles arranged pyramidally. It is to Bishop Drokensford (1309-29) and Dean Godley to whom we owe this " most original and unique piece of architecture," which for a time must have stood alone. Then, between 1329 and 1363, Bishop Ralph of Shrewsbury carried on the work so nobly begun. The Early English Lady Chapel and procession path, except the north and south ends of the latter, were pulled down, and the choir prolonged three bays eastward. For two bays beyond the new east end, the aisles were continued to form a double procession path

WELLS CATHEDRAL, FROM THE SOUTH-EAST.

until they reached the already completed Lady Chapel, variety being given to the outline by low transeptal chapels, such as had been introduced at Hereford a little time before. It is impossible to admire sufficiently the skill and dexterity with which all this was accomplished. What would correspond in the Presbytery to the triforium is enriched with seven canopied niches between slender coupled pinnacles, all continued down to the apices of the arches without any break. The same treatment was pursued in the three bays east of the bishop's throne, where the new work commences, and may be taken as one of the earliest instances of a mode of enrichment which, when the use of the triforium had quite died out, became so favourite a one with Perpendicular architects in certain localities.

Above this tabernacle work, the east end is completely filled by a seven-light window. It is filled with stained glass representing the Radix Jesse, and has been styled "one of the most remarkable in England for simplicity and harmony and richness of colouring, for the force of character in the faces, and the stately figures in flowing mantles of green and ruby and gold, like Arab chiefs; figures such as some artist in the last crusading host under Edward might have seen and designed."

The windows of the Lady Chapel, and that at the end of either choir aisle, glow with fourteenth-century stained glass, much of which, although splendid in tincture, is in a very fragmentary condition.

The eastern window of the Lady Chapel has a number of small canopied figures put together by

Thomas Willement, one of the first to revive the principles of glass painting: the effect of this old glass at the east end of Wells Cathedral is gorgeous.

Upon the completion of the presbytery, the severity of Bishop Reginald's Early English choir was felt to be in too strong a contrast to its gorgeousness; so, to bring the two portions into harmony, the triforium was veiled in tabernacle work, the lancet windows of the clerestory removed and replaced by Flowing Decorated ones, and a vault of the same reticulated character thrown over it, with the result that the only portions of the original eastern limb now visible inside, are the three first bays on either hand.

Except the *misereres*—" with whose quaint carvings visitors will continue to be amused "—every vestige of old woodwork, mediæval or Renaissance, has been ruthlessly cast out, even to the grand old seventeenth-century organ-case. The choir in its present state was re-opened on the occasion of the funeral of Dean Jenkyns (14th March, 1854).

The massive coped lectern now standing in the nave was presented by Bishop Creyghton on " his returne from fifteen years' exile with our Sovereign Lord, King Charles."

The Chapter-house at Wells is one of those graceful polygonal structures which, with that of Lincoln as the prototype, was a purely English invention of the thirteenth century, neither France nor Germany presenting a parallel instance at any period.

Begun in 1290, and finished in 1302, it forms, by its geometrical Decorated style, an admirable link between the less developed Middle Pointed of the passage

leading to it, and the fully developed work in the Lady Chapel and presbytery. In plan it is an octagon, with a grand four-light window geometrically traceried on each side. Some fine fragments of the original glazing still exist in the tracery.

It may appear strange that a cathedral like Wells, to which no religious establishment was attached, should possess cloisters of such magnitude, but they originated in the time of the Lothringian Bishop Giso (1060-80), who effected great changes in the mode of living of the canons, building such appendages as forced them to live in common.

Bishop Joceline continued the cloisters, but all that remains to us of his time is the graceful cinque-foiled doorway at the south end of the eastern walk communicating with the moated palace, bulwarked by its circlet of battlements, walls, and towers.

The almost entire reconstruction and enlargement of these cloisters was undertaken early in the fifteenth century and steadily pursued down to the end of it. Some idea of their size may be gained when it is stated that their eastern and western ambulatories abut on the south transept and south-west tower respectively.

The vaulting abounds in bosses of varied and grotesque design, in the deciphering of which many hours may be spent.

The grass plot within the quadrangle is traditionally known as the Palm Churchyard, from the yew tree in its centre, the branches of which, in pre-Reformation times, were carried in procession, in default of the genuine ones, on the Sunday before Easter.

On a fine morning there is nothing more delightful

than to linger in this "Palm Churchyard" at Wells, to watch the jackdaws darting in and out of crevices in the grey towers, whose gilded vanes glisten in the sunshine, and to listen to the voices of the choristers at their daily practice in the charming old fifteenth-century singing school overhead.

ROCHESTER

Rochester Cathedral is one of the most ancient in England, and owes its foundation to the piety of Ethelbert, King of Kent, who founded the church of St Andrew of Rochester in A.D. 600.

When we enter Rochester Cathedral by its north-western door we are treading upon the foundations of the apse of this Saxon church, as we know from archæological discoveries that have been made.

This simple Saxon basilica was the burial place of several of the early bishops. St Paulinus was interred in or near the sacristy; St Ithamar in the nave; and Tobias in the porch of St Paul, which he had himself erected as the place of his burial. The three most famous Saxon bishops of Rochester were Justus, Paulinus and Ithamar.

After Ithamar, a long line of bishops sat at Rochester of whom there is little to record, until we arrive at one whose name is ever on our lips, when visiting the ancient city by the Medway—Gundulf. A monk of the royal abbey of Bec, near Rouen, he was invited by the Conqueror to fill the See, and was consecrated Bishop of Rochester on the 19th March, 1077, by

Lanfranc. He was a prelate distinguished for his remarkable industry and unwearied zeal in promoting the interests of the church. He removed the secular canons from the Priory of St Andrew, and replaced them with monks of the Benedictine Order, and by the assistance of his patron, Archbishop Lanfranc, he acquired money sufficient to rebuild his cathedral church, and to enlarge the monastic buildings.

Gundulf died in 1108, and it was not until the appearance upon the scene in 1115 of Ernulf that the Norman portions of the cathedral assumed the form which we see to-day. He held possession of the See for nine years, and died at the age of eighty-four, on 15th March, 1124.

The Norman church, planned by Gundulf, and carried on by Ernulf, had a square end opening into a small rectangular chapel containing the tomb of St Paulinus, and extended to a little more than half-way across the present eastern pair of transepts. It had narrow transepts, the *chorus* extending across them into three bays of the nave. Then there came a vacant bay, and then screens extending right across the nave, as at Norwich, Gloucester, St Alban's, and other great monastic churches. Against the nave screen stood the altar of St Nicholas. At the end of the south aisle was that of St James, and in a corresponding position on the north was that of St Giles. There does not appear to have been a central tower. The nave consisted of nine bays, or, with that opening to the transepts, ten. The high altar stood between the second and third bays from the east end, and lower down was the choir altar.

There was, as at Canterbury, a much elevated crypt. The Norman choir was cut off from the aisles as now, but beyond them there were four open arcades. In lieu of a central tower, there was a detached campanile in the angle formed by the north transept with the choir, and a portion of this, Gundulf's tower, as it is still called, exists to this day. It was balanced by a small tower against the eastern wall of the south transept.

The Chapter-house, of which some fragments remain, extended considerably beyond the east end of the choir on the south side. The cloister lay along the whole length of the choir east of the south transept. To the south of the Chapter-house was the monks' cloister. South of this lay the refectory, and along the Western side of the cloister, the cellarer's lodgings.

Gundulf's work exists in the five bays of the southern arcade of the nave, but recased on the nave side; in five bays of the south wall; and in one of the north as high as the window-sills; in the great northern campanile; in the western half of the crypt; and, perhaps, in the main part of the walls of the choir, as far as its junction with the eastern transept.

In this Norman work at Rochester we are most struck by its extraordinary richness, particularly in the capitals of the variously shaped shafts composing the piers; in the outer order of the five great arches; and in the tympana of the triforium arcade, which like that in the Early Pointed naves of Rouen and Eu, is open to the aisles, treatment of which I cannot call to mind another example in England.

The rich central doorway of the west front is a noble

piece of Late Norman work. Its dimensions are much greater than those of the generality of entrances of the same period, and it is exceedingly rich in sculpture. The tympanum contains a grand relief representing the Saviour surrounded by the Evangelists under the emblematic forms described in the Apocalypse.

The effigies, which are those of Henry I. and his Queen, are two of the oldest statues in the country, and interesting on account of the paucity of examples of Norman sculpture possessed by us. The statue of the King holds a model of a church, which is remarkable on account of its spire; and from one of the hands of the Queen depends a long scroll, the inscription upon which is entirely obliterated. The long hair, plaited and falling over the shoulders, the common fashion of the reign of Henry I., should be especially remarked.

In 1130 the Norman cathedrals of Canterbury and Rochester being complete, they were both consecrated by Archbishop William de Corbeuil.

Seven years after its dedication, the " Anglia Sacra " informs us, the church at Rochester was burnt, rebuilt, and again burnt down in 1177.

In the year 1200 the first great change took place in the old Norman plan, *i.e.*, the enlargement of the choir to the east.

It would appear that in 1201 a Scotch baker from Perth, who was in the habit of giving every tenth loaf to the poor, and who had undertaken a pilgrimage to the Holy Land, intended to visit the shrine of St Thomas at Canterbury, *en route*. On the Watling Street, however, he fell among thieves, always on the lookout for wealthy pilgrims; and his murdered body

ROCHESTER CATHEDRAL : THE CHOIR.

ROCHESTER CATHEDRAL, FROM THE SOUTH-WEST.

was brought back and solemnly interred in the cathedral at Rochester.

Of course wonders began to work almost immediately at the tomb, and that of St Paulinus, which had hitherto formed the great object of attraction, was eclipsed in popularity. Indeed, with such prodigality were offerings poured into the coffers of William of Perth, who was canonised fifty-five years after his death, that the sacrist, William de Hoo, was enabled to rebuild the whole church east of the Norman transept.

Begun about the year 1215, when great progress had been made not only in the newly developed Early English style, but in the art of construction, the square ended choir of Rochester Cathedral is a singularly fine example of the pure First Pointed style prevalent during the first half of the thirteenth century.

The choir of Rochester Cathedral is unique in two respects. It has neither open arcade nor triforium. In lieu of the former there is a wall immediately above the stalls, not panelled and canopied, but resplendent with heraldic diaper. For the triforium stage there are four Early English blocked arcades on slender marble shafts, two to each great vaulting compartment. The sanctuary, almost too profusely adorned with these slender Purbeck marble shafts, which are one of the chief characteristics of the Early English work here, is remarkably solemn, the whole of its windows being filled with rich-stained glass, all harmonising with the surrounding architecture.

Operations were commenced at the east end, and

at a distance from the old Norman one, with an aisleless presbytery of three bays subdivided into six, and of eastern transepts, each with an eastern aisle containing two chapels. Next, a new choir of two bays, also subdivided, was built in lieu of the old presbytery. Then came the replacing of the Norman north-western transept, closely followed by that of the opposite one. To make this new Early English crossing, the bay opening into the old Norman transept was removed, and the central tower built high enough to receive the four main roofs against it. Two more bays of the Norman nave were removed and replaced by Early English ones.

The crypt of Rochester is not only one of the finest and best preserved in England, but a specimen of Early English groining as carefully worked as that in the superstructure.

It is interesting to note the gradual progress of Early English in the several parts of this cathedral. Thus, in the solemn aisleless presbytery, eastern transept, choir, and north-western transept, we find the style in its pure lancet phase, while in the south transept the large plain two-light windows, traceried in the head, which light the end, and the western clerestory, bespeak a decided advance. A similar quatrefoil is introduced into the spandrel of the inner plane of tracery corresponding to that of the window, a slender shaft receiving the two arches.

In the eastern clerestory of this transept tracery has asserted itself; the lights are trefoiled, and there is a larger quatrefoil in the head. The roof here is of wood groined from the stone springers. Of ancient

painted glass Rochester Cathedral cannot boast a fragment.

There is no cathedral in England whose choir is more completely cut off from the rest of the church than Rochester. This was due to the monks, who deemed it advisable to screen off their portion of the church from that of the laity, the division of a mediæval church into a monastic and secular portion being, as was the case here, a very usual arrangement, and it led to many squabbles between the monks and the parish, which often resulted, as they did at Rochester, in the building of a new parish church by the side of the Minster.

Hence, at the top of the steps leading from the south choir-aisle into the eastern transept, we find the two arches on the western side of the latter walled up with a doorway, while at the top of the steps in the north choir-aisle a solid screen with a central doorway was built.

The screen which separates the choir from the nave was originally a thirteenth century work, and of oak. In the fourteenth century this was obscured on its western side by the present stone screen.

If the fourteenth century did not bring about any changes in the plan of the cathedral, it gave us one of the most beautiful pieces of sculpture of its date in existence. I refer to the doorway, originally built to afford the monks easier communication with the domestic buildings, and now forming the entrance to the " comfortable " room which serves as the Chapter-house.

The figure typifying the Old Dispensation on this

doorway is blind-folded, her right hand holds the Tables of the Law reversed, and her left a broken reed. The four seated figures within the jamb above have not been identified, but it has been suggested that the contrast between Judaism and Christianity is continued here, and that the two lower figures, both of which have veiled heads, are Jewish doctors, and the two upper, with bare heads, Christian doctors.

In 1343, Bishop Hamo de Hythe—a great patron of architecture—raised the central tower, erecting upon the Early English storey, which has been alluded to as not rising higher than the ridge of the roofs, another one, relieved on either side, as far as can be judged from engravings made before 1749, by a pair of windows, and surmounted by a low spire of oak, covered with lead.

After the completion of the tower, the outer wall of the north choir-aisle was raised to form a clerestory, and a new stone vault divided into four bays with longitudinal, transverse, diagonal and wall ribs meeting in carved bosses executed. To the same Late Decorated period we may assign the windows with tracery in the style transitional between Decorated and Perpendicular, still existing in the side walls of the presbytery.

The fifteenth-century builders, with their usual disregard for work of an earlier epoch, substituted a broad Perpendicular window for the three lancets in the upper tier above the altar, imbedding portions of the Early English work in the wall, where it is needless to say the eagle eye of Sir Gilbert Scott detected them and he restored the fenestration of this end of the church to its pristine form.

The clerestory and plain wooden roof of the nave, and the great west window belong to the Perpendicular period, and also the large chapel on the south side of the nave. At Rochester, devotion to St William of Perth eclipsed that to the Blessed Virgin, so the Chapel of Our Lady was relegated to a less exalted position than the head of the cross. Her altar stood beneath the wide arch on the eastern side of the south transept, but increased devotion calling for an enlargement of the chapel somewhere, the present Late Perpendicular building opening out of the south aisle of the nave, and the western side of the transept was formed. Of late years this chapel has been fitted up, and an enamelled cross and candlesticks of handsome workmanship placed upon the altar.

After this there is little to record in the architectural history of Rochester Cathedral but a series of mutilations and disfigurements. The wretched work in the south aisle of the nave dates from 1664, that in the opposite one from 1670.

Various works of restoration were carried out at Rochester between 1871 and 1875 under Scott.

Between 1888 and 1890 the west front was restored and the debased northern pinnacled turret replaced by the Norman one we now see, and those flanking the aisles carried up to their present dimensions.

On either side of the great west doorway, which, it is needless to say, has not been touched, two of the arches were found to be blocked niches. These have been opened out, and filled with statues of Gundulf and John I.

In 1904 an old citizen of Rochester, Mr Thomas Hellyar Foord, of Botley Grange, placed the sum of £5000 at the disposal of the Dean and Chapter, to be applied to any use they might think fit, and it was decided to rebuild the steeple.

The lower portion of the reconstructed tower is Early English. The new belfry stage, which has been made as far as possible to resemble that of Hamo de Hythe, is Late Decorated, and rises well above the roofs of the transepts. Niches above the windows are filled with figures of St Andrew (west), St Paulinus (south), the Blessed Virgin (east), and Hamo de Hythe (north), and on the shields are sculptured the arms of various distinguished persons connected with the cathedral.

Bishop Hamo's metal spire had become much debased when it was removed in 1825, but the fine one with its lead covering, laid herring-bone fashion, in all probability reproduces the original covering. The whole work undoubtedly adds great dignity and repose to what was heretofore a not particularly prepossessing exterior. The steeple, which contains eight new bells, was inaugurated on St Andrew's Day—the Patronal Festival of the cathedral—3rd November, 1905, on which occasion the thirteenth centenary of the foundation of the See and cathedral was also commemorated.

ST PAUL'S

THERE is no exaggeration in saying that no building in the world is more intensely associated with the city, town, or place in which it stands, than St Paul's is with London.

The first church is supposed to have been founded on the site, about 597, by King Ethelbert. The first bishop was Mellitus, the companion of Augustine. It shows the marvellous permanence of English institutions, that the manor of Tillingham in Essex, with which the cathedral was then endowed, continues to this day to form part of the fund for the sustentation of the fabric of St Paul's. This church was destroyed by fire in or about 1087. A new cathedral was commenced almost immediately by Bishop Maurice: it was probably not finished in 1136, when it suffered the same fate as its predecessor.

The rebuilding occupied until 1283, but when it at length stood completed, with its length of nearly 600 feet, it must have been a magnificent building.

The peculiar feature of old St Paul's was the position of the Chapter-house, an octagon occupying the centre of a small but beautiful cloister, placed in

the angle formed by the south transept with the nave. The Chapter-house, by its tapering proportions and the great length of its windows, far surpassed in exterior beauty the other polygons of English architecture, and had much that was foreign in its character. Some remains of these appendages were discovered in 1879, during the formation of the garden on the south-west side of the cathedral.

Under the Commonwealth, Old St Paul's fell on dark and evil days. If it would have paid to destroy it, destroyed it would have been.

With the Restoration came renewed care for the cathedral, and it was found to be altogether in a state of insecurity. In 1666 the memorable fire of London placed the venerable pile evidently beyond repair. In 1668 Dean Sancroft asked Wren to prepare a plan, "handsome and noble for a new church."

Fortunately, he was empowered to make alterations during the progress of the work, and it is to this provision we owe the present St Paul's—a building which in spite of certain technical defects, must be considered the noblest in the style of the later Renaissance that the world can show.

The first stone was laid, some say by Wren, others by Edward Strong, the master mason, on 21st June, 1675, without any display, neither king, bishop, dean, nor even the Lord Mayor being present.

Sir Christopher took great plains to secure a good foundation, saying, "I build for eternity."

The choir was opened for service on 2nd December, 1697, the thanksgiving day for the peace on the Treaty of Ryswick.

ST. PAUL'S CATHEDRAL.

The north-west chapel was opened on 1st February, 1698-99, and in 1710, though the precise date has not been recorded, the top stone of the lantern was laid by the son of the great architect.

St Paul's was begun and finished within forty years, under one Bishop of London, Dr Henry Compton, one architect, and one master mason, Mr Thomas Strong. The total cost appears to have been £747,661, 10s.

Wren's salary was only £200 a year, yet he was not suffered to receive this in peace. It was supposed that, in order to continue in the enjoyment of this munificent sum, he delayed the works, and in an Act passed in 1696 there was a clause authorising the suspension of a moiety of the surveyor's salary until the church should be finished, "thereby the better to encourage him to finish the same with the utmost diligence and expedition," and it was not until Christmas 1711 that the moiety was paid him.

Some time after, a pamphlet was published, asserting that there were frauds and abuses which were sanctioned by Wren, and though Wren replied, and, it was considered by his friends successfully, yet there can be little doubt that the charges were still believed in, and may have led to his ignominious dismissal from his office after forty-nine years of service, and when he was an old man of eighty-six.

The mortal remains of the great architect repose near the eastern end of the south aisle of the crypt, beneath a black marble slab.

A glance at the ground plan of St Paul's will show that it resembles an Anglo-Gothic church of the largest

class, except only in the breadth and fewness of its bays, of which there are four to the nave, and, if we are to include the square-headed one behind the reredos, the same number to the choir.

The usual four piers at the crossing are omitted so as to throw the whole weight of the dome on eight surrounding piers (as at Ely), and the re-entering angles, *i.e.*, those formed by the junction of the nave, choir, and transepts, are strengthened by four massive towers all continued to the height of the clerestory walls, or about 100 feet from the ground. Of these towers, the south-western one contains the stairs leading to the "whispering" and other galleries, while the three others are apportioned as vestries to the Dean and Canons Residentiary, the Minor Canons, and the Lord Mayor.

To the west front, with its portico of coupled Corinthian columns in two tiers, with their breadth and depth of shadow beneath and between, are added laterally, beyond the breadth of the church—as at Wells and Rouen—two bell-towers of symmetrical outline and elegant detail. They rise to double the height of the roofs, and behind, or east of them, are two oblong chapels, co-extensive in height with the aisles, but having rooms over them corresponding to the clerestory. The northern of these is the Trophy Room, now used for rehearsals of music, etc.; the southern is the Library.

On the eight central arches, at the junction of the four arms of the cross, are built two concentric circular walls, the outer supporting a complete colonnade, 140 feet in diameter, admirably contrived to abut on the

inner, which carries the domes. These with their lantern, crowned by a gilt copper ball and cross, rise altogether to *thrice* the height of the roof, or 365 from the ground, 356 from the floor of the church, and 375 from that of the crypt, which, extending beneath the whole length of the cathedral, is of great dignity and impressiveness, beautifully kept, well lighted and warmed, and in some respects the most interesting part of the building.

The great peculiarity of the dome of St Paul's is the invisible conical structure of brick interposed between the inner and the outer domes, resting on the lower circumference of the former, and serving to support the stone lantern. The supporting cone is most ingeniously modified at its upper part, to leave eight windows, and support the concentrated weight of the eight masses of the lantern.

Simple ratios prevail between all the leading dimensions of St Paul's, and especially the ratio of 1 to 2, between the breadth and height of openings, avenues and spaces.

The semi-circular porticoes at the transepts are highly beautiful, and the detail within them is the purest and most classical in the building.

Viewed, let us say, from the north or south-east corner of the churchyard, no classic building in all the world presents so harmoniously and so perfectly proportioned or so elegant a sky-line as does St Paul's.

The finest parts of the interior of St Paul's are its four extremities. The great unbenched space at the west end of the nave, opening on either hand into the Morning Prayer Chapel, and that now furnished for

the Order of St Michael and St George, is uncommonly grand. Here the arches opening from the central space into the aisles, and thence into the chapels, spring from isolated columns. Another fine feature of this bay is the manner in which Wren has set it back a little way beyond the line of the other three in the nave, thus accentuating this particular portion of the cathedral. Some of Gibbons' choicest carving may be looked for in the screens separating the chapels from the aisles.

In the other three bays of the nave, as indeed throughout the rest of the cathedral, the piers are huge square masses, relieved on each face by two Corinthian pilasters.

The low screen between the dome area and the choir is a magnificent piece of iron work of the same date as the cathedral, and, until the altar was brought forward to its present position, enclosed the sanctuary. For more than twenty years it lay by disused.

The lectern at St Paul's is the largest, and in many respects the finest, eagle lectern in England. It was executed between 1718 and 1720 by Jacob Sutton, an eminent brass founder of that day, and measures nearly 8 feet 6 inches from the black and white marble pavement of the church to the crest of the bird, which is 2 feet 9 inches in height, the breadth across the wings being 3 feet 3 inches. The eagle itself, designed *ad naturam,* is of the highest merit. While seemingly stooping to sustain its sacred burden, "ad astra tendens," it is most spirited and life-like, the plumage and the details being admirably executed.

The pulpit, opposite, was erected in 1861 as a military

memorial, and deserves attention for the variety and beauty of the marbles used in its construction. The yellow is mostly Sienna, but there is a little of the ancient Gallio Antico brought from Rome. The green is Greek, from the Island of Tenos. The red columns are of Cork marble, the dark purplish ones of Anglesea, and the grey of Plymouth.

Until the alterations of 1860, the screen supporting the organ did not stand immediately under the arch opening from the dome into the choir, but just within the first bay on either side. The intervening space, flanked by the monuments of Nelson and Cornwallis, formed a kind of ante-choir separated from the dome space by those heavy iron grilles and gates which now separate the crypt chapel from the vestries of the Vicars Choral.

On its removal, the choir screen was put out of sight, but after the lapse of twenty years was rescued and placed in halves, one just inside each of the great transept doors, where they may still be seen. The white marble portion in the north transept, with the famous cenotaph to Wren concluding, "Lector, si monumentum requiris, circumspice," faced the dome. The wooden half in the opposite transept faced the choir, where it matched the stalls. It should have been remarked that previous to 1858 the service was exclusively confined to the choir. The space beneath the dome was perfectly unencumbered.

The first Sunday Evening Service in St Paul's was held on Advent Sunday, 28th November, 1858, when the enormous congregation and the cordon of gas round the dome (used for the first time at the Duke of

Wellington's funeral in 1852), served to bring out more than ever the glorious proportions of Wren's masterpiece. The Bishop of London preached.

Early in 1872, came the announcement of the Thanksgiving Service for the recovery of the Prince of Wales from his almost fatal illness of the December previous. Accordingly, nothing was thought of but how to get the choir ready with the greatest expedition for this important occasion.

Sixteen years, however, elapsed before the white marble pavement of the choir was relaid, the staircase added to the pulpit, and the reredos erected, but matters at St Paul's remained by no means stationary during that period, every year witnessing some improvement in the religious and artistic improvement of the cathedral under the wise administration of Dean Church and his "Great Chapter."

It is impossible within such limits to dwell upon all these works in detail, but it would be unpardonable to omit mention of the following: the improvement and strengthening of the choir; the erection of a spacious choir school in Carter Lane, the suspension, in 1878, of a grand peal of bells in the north-western campanile, and that of "Great Paul," four years later, in the opposite one; the restoration of the crypt, the adaptation of a portion of it for early and late services, and the formation in its northern aisle of commodious vestries for the Vicars Choral; and the throwing open of the cathedral for great gatherings of choirs, guilds, and associations in connection with the church, thus rendering it in every sense the mother church of a great diocese.

As a sequel to the throwing open of the choir to the dome in 1860, came the desire of Dean Milman and his committee to introduce mural and vitreous decoration, and a beginning, though a timid one, was made of the former in the roof at the east end of the choir. Then in 1864 one of the great spandrels of the dome received its complement of colour—a mosaic picture (by Salviati's process) of Isaiah, from the pencil of Alfred Stevens. This was followed two years later by a similar picture, that of St Matthew, by G. F. Watts. Meanwhile the first stained glass was inserted in the window over the great west door, and the smaller windows above the north and south-west doors, representing St Peter and St Paul.

Between 1872 and 1875, the coating of drab paint with which the stonework had been covered, was removed; the choir aisles were denuded of their paint, and sundry small but necessary improvements were made in the sanctuary; but, owing to divided counsels, the decoration scheme still languished, though much money was wasted on tentative designs.

However, in or about 1885 a beginning was made, and the first fruits appeared in the reredos and its truly dignified and sumptuous surroundings. Meantime the further adornment of the sanctuary was quietly proceeded with, not only by the erection of massive screens within the last bay of the choir on either side, but of sedilia and credence table, in every way worthy of their *locale*. Also the remaining six great pendentives in the dome were filled with mosaic.

The figures of the prophets are entirely by Alfred Stevens. Those of St Matthew and St John are

due to Mr G. F. Watts, and those of St Mark and St Luke to Mr Britton.

The eight great statues of Greek and Latin Fathers of the Church were being placed in the niches between each group of windows in the drum of the dome about the same time. Then about 1890, the zeal for the mosaic decoration of the entire cathedral which had lain dormant for so long a period, burst out, and, upon the recommendation of Mr G. F. Bodley, the committee placed the work in the hands of Sir William Richmond. The first section of the scheme, comprising the apse and the two bays adjacent, was disclosed to public view on Easter Eve 1894; and on the same day, two years later, the completion of the work, as regarded the choir, was celebrated by the singing of the *Te Deum* before the High Altar at the conclusion of Evensong, Sir William Richmond and the entire staff of workmen engaged upon the decorations being present. Next, the four quarter domes—*i.e.*, at the meeting of the choir and transept aisles—were taken in hand, and now the decoration of the choir aisle vaulting is complete.

That this mosaic work is full of power and effectiveness, the colours employed the loveliest, the whole scheme a learned one, and the effect taken *en masse* most gorgeous, it would be idle to deny; it is surely a matter of gratulation and contentment to those who recall with a shudder the former bareness of the walls and roof of the choir, to have seen a work like this inaugurated.

But beyond and above all this there is a satisfaction

in knowing that the work has not only been conceived on its present grand scale by an English artist, but carried out by English workmen, and thus a decided step has been taken towards the formation of an English school of mosaic founded on the best ancient models.

OXFORD

Oxford Cathedral was a twelfth-century priory church turned five hundred years later into a cathedral. What once existed is now no longer seen in perfection, for the west front and nearly half the nave were destroyed by Wolsey when he built the great quadrangle of his Cardinal—now Christ Church—College. However, bigness is no criterion of excellence, and if Oxford is inferior in dimensions and magnificence to most of its sister cathedrals, it is valuable in the main as a singularly rich and beautiful specimen of late Anglo-Norman work, while in the additions that subsequent eras have made to it, we have examples for study as numerous as they are refined. It presents, moreover, an architectural problem, to be alluded to hereafter, which our most expert antiquaries have not succeeded in solving satisfactorily.

History tells us that buildings devoted to God's service were erected here between 720 and 740, by Didan, one of the kings under the Heptarchy, for his daughter Frideswyde, and that that lady herself founded a nunnery on the spot, dying as abbess after a life of monastic piety in or about the latter year.

The history of the religious house following the death of St Frideswyde is involved in obscurity, but one fact stands out from the long impenetrable mist, that the convent was for some time under the rule of Benedictine monks. It was in the days of King Edgar (958-975), who, with St Dunstan as his chief adviser, favoured the restoration of religious houses, that the nucleus of the present cathedral was begun just to the south of the Saxon church, and dedicated to St Frideswyde. Then the house seems to have fallen into the hands of secular canons. Early in the eleventh century Etheldred the Unready, the king "without counsel," determined to get rid of the Danes throughout his dominions by one stroke, because it was made known to the king that they would "treacherously bereave him of his life, and afterwards all his witans, and after that have his kingdom without any gainsaying." This atrocious and impolitic act took place on St Brice's day, 13th November, 1002. At Oxford, some of the townspeople—Danes—took refuge in St Frideswyde's, but it was fired by the canons; it lay for some time roofless, and exposed to the fury of the elements, but was subsequently restored by Etheldred.

The secular canons were replaced by Augustinians, who ruled the house until their suppression in 1524 or 1525. It was about forty years after their establishment that the Saxon church was greatly enlarged, assuming that form which, in the main—rich Late Norman—it wears at the present time. Until the middle of the thirteenth century the church retained its simple plan. It had a square-ended choir of five

bays with a short aisleless sanctuary; transepts both with eastern and western aisles; a central tower and spire; and a nave of eight bays, while to the south lay the monastic buildings.

During the Early English period the church received a Lady Chapel, which, owing to the proximity of the east end of the choir to the city wall, could not be built in the usual place, so a spacious one with a separately gabled roof was built on to the north aisle of the choir. In the following century a further addition was made to the building by the Chapel commonly styled the Latin Chapel. A graceful specimen of the Decorated style in its curvilinear phase, it lies alongside the Lady Chapel, and has its roof also separately gabled, though it is slightly wider, extending beyond the line of the northern transept, whose eastern aisle was much disturbed by the erection of these parallel chapels.

Somewhat earlier in the Decorated period the original Norman fenestration of the east end was removed, and a tall window of five lights with intersecting mullions foliated, substituted. Of the same date as the Latin Chapel (c. 1350) is a window in one of the chapels attached to the south transept.

In Perpendicular times the most important alterations effected were in the choir, which received its present groined roof with pendant bosses; and in the nave, where Perpendicular windows were inserted in the aisles, and a flat roof of simple character given to it in lieu of the original Norman one.

Wolsey's idea for his Cardinal College would have been a magnificent idea had he been permitted to carry

it into execution. He contemplated a body composed of sixty canons regular, and forty others, of six professors, other tutors, and a very large choir.

Wolsey demolished the west front and half the nave of St Frideswyde's priory church, intending to build a new chapel on the north side of his vast quadrangle, but the Cardinal's disgrace in 1529 put an end to his magnificent, though it must be said, in some respects mischievous scheme. The funds appropriated for it were seized by the king, who subsequently continued its founder's designs; but, instead of a hundred canons, royal bounty could only find a maintenance for twelve, and the style of the house was changed from Cardinal's, first to King's College, and afterwards into Christ Church. In the interim the monasteries had fallen, and several new bishoprics had been created, partly out of their suppressed revenues. Among them a bishop, a dean, and six canons were established in the great abbey of Oseney, close to Oxford. The house was, however, soon dissolved, and Henry transferred the bishop's seat from Oseney to Oxford. Now the church of St Frideswyde becomes under its new dedication to Our Lord, at once the cathedral church of the Bishop and his Chapter, and the college chapel of the students, in which dual character it has continued to the present day.

The first thing that strikes one on entering Oxford Cathedral is that arrangement of arches which has given rise to such antiquarian controversy. Each bay of the nave and choir is in appearance double, and the capitals of the columns supporting the arches are, as it were, cut in two, one half towards

the aisles standing at a much lower elevation than the other half towards the nave or choir.

Conflicting statements would assign it, some to the days of Etheldred II., others to those of Henry I. Advocates of the later twelfth-century theory account for the presence of the arcade between the two arches from the fact that the same feature occurs at Romsey and St Cross, Winchester, both Late Norman buildings. On the other hand, those who hold the Saxon view maintain that the said arcade which now forms the triforium was the clerestory of the eleventh-century building, and that the half of the short, stout pillars, with their low boldly chiselled capitals which faces the nave or choir, was cut away by the Norman architect when he introduced his much loftier half columns.

If the lower range of arches and its superimposed arcading *is* of pre-Conquest date, it is as valuable as it is wonderful. On the other hand, if the purely late twelfth-century theory be accepted, the arrangement can only be considered an almost unique and highly beautiful one.

The original twelfth-century clerestory, lighted by a single window to each bay, seen through a detached triple arcade, appears in the transepts and nave. In the former the windows are round-headed, but in the latter pointed, since that was the last part of the church to feel the influence of the alterations. In the choir, although the original twelfth-century walls remain, the clerestory windows are obtuse-headed insertions of three lights, cut through the Romanesque walls and forming part of that scheme for perpendicularising the

choir commenced just before the time of Wolsey, and which gave us that expiring effort of Gothic art, the vaulted roof, which, with its multiplicity of ribs, bosses and pendants, is not only one of the most gorgeous, but probably one of the most complicated examples of groining without fan-tracery. From a most graceful boss in the vault above the sanctuary a sweet face of Our Lord gazes benignly down.

The present design of the east end of the choir, with a large wheel window surmounting two small round-headed ones, was ably reproduced from Sir Gilbert Scott's discoveries, so that we are able to form some idea of how this end looked in the latter days of the thirteenth century.

In designing the reredos, completed in 1881, Mr G. F. Bodley wisely selected that period when English church furniture was at its best, viz., about the beginning of the fifteenth century.

Executed in Dumfries sandstone, it takes the form of a triptych, consisting of a tall square-headed central compartment containing a sculpture of the Crucifixion in rosso antico beneath a rich canopy of Perpendicular tabernacle work, and a lower one on either side of it, each with two ogee-headed niches holding figures carved in the same material. To the left are St Michael and St Stephen; to the right St Gabriel and St Augustine. Beneath the central group runs the legend in old English characters, " Per crucem tuam, libera nos Domine." The candlesticks and the books, the gifts of two Dr Kings, relatives of King, Bishop of London (1611-21), date as far back as the days of Charles I., and, together with the side

hangings of rich material, impart an appearance of warmth to the east end of the cathedral.

The throne was erected in 1876 as a memorial to Samuel Wilberforce, Bishop of Oxford from 1845 till his promotion in 1869 to Winchester, and there is a truthfulness in that likeness of him at the back which is remarkable. It was on 14th February, 1556, that near this spot, the sentence of degradation was pronounced upon Archbishop Cranmer, but the actual ceremony took place in the cloisters.

The *chorus cantorum* in Oxford Cathedral is now formed beneath the tower, whose graceful clustered shafts supporting the arches—round towards nave and choir, and pointed towards the transepts—form, together with the lantern above them, one of the finest features of the church. It will be observed that the sides of the great piers facing the centre of the church are left free from shafts, doubtless with the view of affording room for the stall backs.

During the Laudian epoch, and under the rule of Dean Duppa, the original stalls placed in the choir by Cardinal Wolsey were removed into the Latin Chapel, where they may still be seen, and new woodwork, not a very favourable specimen of its age, substituted. A heavy screen, but of better character than the other fittings, was erected within the eastern arch of the tower to support the organ.

Of Duppa's work all that remains is the really splendid pulpit and the screen supporting the organ, whose noble case has been preserved through all the changes the church has undergone during the last century. It now stands within the first bay of the

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nave at the west end, the space beneath it forming an ante-church.

Having completed the vaulting of the choir, which hitherto had only one of those flat wooden roofs so generally thrown over their wide central spaces by Anglo-Norman architects, the canons commenced the same process upon the north transept. Two Perpendicular windows were inserted in the clerestory at the north end, and the space over them marked out for vaulting; but these two windows and their surroundings were the last of the changes; the doom of the Chapter had been fixed, and the Papal Bull had come. In the nave, preparations had been made for vaulting, as may be seen from the slender shafts with delicately foliaged capitals supporting the circular tie beams of the present roof, an elaborate, low-pitched timber one with richly decorated panelling. Throughout the church the aisles are groined in stone, that in the nave being distinctly Early English.

Passing into the lateral chapels adjoining the north aisle of the choir, we find in the outermost—the "Latin," or more correctly St Catherine's, Chapel—three out of the four graceful windows with curvilinear tracery containing fourteenth-century glass of singular beauty. One female figure under a spiral canopy occupies the centre of each light, with grisaille above and below, and the scheme has been admirably carried on in the fourth window, so that throughout the range we have one continuous central band of rich colour. The east window of the adjoining Lady Chapel was in its original form a triplet of lancets grouped beneath a

pointed arch, but it was replaced during the middle of the fourteenth century, in all likelihood when the adjoining chapel was being built, by a Flowing Decorated one of four lights. The stained glass in this window, by the late Sir Edward Burne Jones, was the gift of Dr Corfe, organist of the cathedral from 1846 to 1882. The fenestration of Oxford Cathedral presents much variety.

With munificent intention, Dean Duppa presented the church with a large quantity of stained glass. Of this seventeenth-century glass Oxford Cathedral can show two specimens. One is the window at the west end of the north aisle representing Jonah sitting under the gourd contemplating Nineveh. It is more curious than beautiful, making the loss of the rest of this glass hardly a matter for regret. The other window, ascribed, though on insufficient evidence, to Van Linge, is that above the monument of Bishop King—last abbot of Oseney and first bishop of Oxford (d. 1557)—in the south aisle of the choir. Inserted by two Canon Kings of Christ Church in the reign of Charles I.—Henry, afterwards Bishop of Chichester, and his brother John—it escaped destruction during the Puritan usurpation, by being taken out and secreted till the days of the Restoration, when decency and order having once more resumed their sway, the verger's rod, still used, was made anew, and on it engraved that verse of the Psalms, " When the Lord turned again the captivity of Sion, then were we like unto them that dream."

Between 1871 and 1874 the " carpenter's Gothic " windows with which the seventeenth century had en-

dowed the church had their Perpendicular tracery restored, and a fifth bay and short aisleless vestibule were added to the nave, thus joining the church to the eastern side of the great quadrangle, from which a new entrance was made into it, besides other improvements. In the aisles of the nave and northern transept the windows, which were mostly Perpendicular insertions, had been gutted of their tracery to make room for Van Linge's "landscape" stained glass, and transmuted into meagre "carpenter's Gothic" affairs of two sharply pointed and uncusped lights. With the exception of one at the west end of the north aisle, these have all had their Perpendicular tracery restored to them by Sir Gilbert Scott, and been equipped with stained glass. The large five-light Perpendicular window in the north transept, which appears to have escaped the general seventeenth century impoverishment, was filled with stained glass some years ago.

The three-light window at the east end of the baptistery or Chapel of St Lucy, which opens out of the second bay of the south transept on its eastern side, is of great beauty, its reticulated tracery starting from considerably below the spring of the arch. It is filled with stained glass, some ancient fragments being worked up with the modern. Among the former we find the legend of St Martin sharing his cloak with a poor half-clothed beggar, to discover afterwards that it was Our Lord Himself whom he had clothed. In another medallion is St Augustine, the learned Doctor of the Church, while a third represents the Martyrdom of St Thomas à Becket, whose effigy was deprived of its head when Henry VIII. stupidly, for it

caused the loss of thousands of mediæval art treasures, gave orders for the destruction of superstitious images or pictures. A fourth panel shows St Cuthbert holding in his hand the head of Oswald, king and saint, the greatest royal statesman before the Conquest.

The length of the south transept is curtailed, its southern wall being divided into two stages. The lower forms a slype or passage leading from the cloisters to the cemetery; the upper, now a sacristy, was, until the last restoration, the verger's residence. The Early English work here is of singular beauty.

From this transept the view across the choir is a most picturesque one, embracing three avenues of columns, monumental effigies with gabled canopies, stained glass, and that tall structure rich in tabernacle work which stands beneath the easternmost bay, between the Lady and Latin Chapels.

It had a double purpose, the upper part being intended as a watch chamber to see that no one approached the adjacent shrine of St Frideswyde for unholy purposes; the lower serving as an altar tomb, the matrices of two brasses, a lady and gentleman of Henry VII.'s time, pointing out its original use. At the Reformation, the shrine erected above the relics of the sainted Abbess went the way of such things; but the remains were discovered not many years ago by mere chance, four of the largest pieces having formed the casing of a well at the south-west of the cathedral, whilst another was discovered in the churchyard by the verger. The workmanship of these pieces is among the most lovely of the thirteenth century, and an eminent

botanist has recognised each of the plants, cleverly intermingled with birds in the design, as having its habitat near the Cherwell and Isis.

Supplemented by modern work the shrine of St Frideswyde has been restored to what was no doubt its original place, immediately in front of the Mary Altar, the painted decorations on the groining and on the arches of the bay opposite the rich altar tomb of Elizabeth, Lady Montecute, indicating that this was the locality destined for it.

In the Latin Chapel is some fine Late Perpendicular stall work, in all probability a portion of that with which Wolsey furnished the choir, and removed hence when Dean Duppa refitted it in the seventeenth century.

The Chapter-house, entered from the eastern walk by a doorway of the richest Late Norman architecture, is a fine parallelogram in the Lancet phase of Early English, and in many respects resembles the contemporary house at Chester. It has four bays relieved by tripled lancets, and the ribs of the simply groined vault spring from clustered shafts resting on corbelled heads. The great quintuplet of lancets at the east end is of singular beauty, the manner in which the three central ones, which are glazed, are divided at half their height into lesser lancets is very remarkable. Since the careful restoration to which it was subjected in 1880-81, the Chapter-house at Oxford Cathedral is quite one of its gems. Until then it was divided into two equal parts by a solid wall, and fifty years ago one of these portions served as a refectory for the cathedral choristers.

GLOUCESTER

The cathedral of Gloucester is more than ordinarily interesting, as being one of the very few conventual churches of the highest class which escaped the havoc of the Dissolution.

In the different styles which it exhibits, singularities are to be found at Gloucester, not met with in any other church in this country, and their interest is enhanced by the knowledge that few English cathedrals have more authentic records, and that few in their traditions and architecture have been more satisfactorily investigated.

It is, moreover, remarkable as having preserved its Norman ground plan almost entirely unchanged.

The religious establishment at Gloucester connected with the Abbey Church of St Peter, is supposed to have been founded by Wulphere, King of Mercia, about the middle of the seventh century. The buildings of that period commenced by him were completed by Osric (a Viceroy of King Etheldred) for the use of nuns, and three abbesses are mentioned, under whose successive rule it continued until 767. From that time until 821, owing to civil wars and disturbances in

the kingdom, the house seems to have been almost deserted.

In 821 Bernulph, King of Mercia, repaired the buildings, and placed secular priests there in the room of its former occupants the nuns, which priests were afterwards expelled by Canute, and Benedictine monks introduced in 1022 when Edric was appointed Abbot.

In 1058 Edric was succeeded by Wulfstan, who was consecrated by Aldred, Bishop of Worcester; and it is from about this time that the architectural history of the present buildings may be said to commence.

A church was built by Aldred, Bishop of Worcester, and was consecrated by him and dedicated to St Peter.

This structure is said to have been entirely burnt down, and to have been rebuilt by Abbot Serlo, who completed his work in 1100.

Serlo's church, of which a great portion remains to this day, must, in its original state, have been a remarkably grand and impressive, but severe piece of early post-Conquest work. It consisted of a spacious nave for the lay-folk, with arches supported on cylindrical pillars 30 feet high and 6 feet in diameter, low triforium, clerestory, and flat roof of wood; of short transepts, with a polygonal chapel on the eastern side of each; of a choir, formed as now under the central tower; and of a polygonally terminated presbytery raised upon a crypt, and differing from the nave in having low bays opening into its aisles surmounted by a spacious triforium of the same depth and height, and above that a clerestory. The aisles and triforia were continued round the east end as at

Norwich, and from the ambulatory both above and below three chapels opened out. The Chapter-house, of which three compartments remain, was also of this period.

During the twelfth century this Norman church was repeatedly damaged by fire, traces of which are still discernible on the huge cylindrical columns of the nave, which are all more or less calcined.

In 1122 the town of Gloucester was burnt while the monks were singing their mass; then came the fire in the upper part of the steeple and burnt the monastery, and all the treasures that were in it, except a few books and three Eucharistic vestments.

It was not until the abbacy of Henry Foliet (1228-43) that the first great architectural change took place, the substitution of the present groined roof of the nave for the flat Norman one.

Of simple, yet good Early English character, it was completed in 1242. Its material is a light porous kind of stone, the deep plain cells being plastered on the under side probably with a view to polychromatic decoration.

The groining ribs spring from two tiers of Early English shafts in graceful clusters of three. The upper series is on a level with the triforium, while the lower, corbelled off upon heads, serious and grotesque, extends downwards into the spandrils of the arches. From the traces of colour and gilding that have been discovered upon these shafts, as well as upon the bosses and ribs of the vault, it would appear that these features were once profusely decorated.

Early in the fifteenth century, Abbot Morwent lengthened the nave by about 20 feet.

The former Lady Chapel was erected between 1224 and 1227 by Ralph de Wilintone and his wife, the only portions of which now remaining are the Early English windows in the crypt, inserted in the Norman work.

During the abbacy of John Thokey (1306-29) the whole exterior of the south aisle of the nave was erected with the exception of the lower part of the wall, which, with the half-piers on the inside, are all that remains of the Norman work. The roof was also revaulted.

Edward II. was brought here by Abbot Thokey for interment, when, from fear of Queen Isabella and her party, Bristol, Kingswood, and Malmesbury refused to receive his body.

As it turned out, this was a politic stroke on the part of Thokey, but of all strange forms of devotion, surely one of the strangest was that which saw a saint and martyr in King Edward II., yet to that abnormal worship the greater part of the transepts and choir of the church owe their present form.

Works of a novel character commenced in the south transept soon after the king's burial. There was a simple massive Norman church to be dealt with which, it was determined, should not be pulled down, but transformed by the removal of windows; and by replacing the old Norman clerestory of the choir by one which should give greater dignity and grandeur to the most sacred part of the church.

When it is remembered that that mighty wall of

jewelled glass, the east window, was completed by 1350, the choir of Gloucester Cathedral must be regarded as the very *incunabula* of Perpendicular.

The north transept assumed its present form between 1368 and 1373. The cloisters were in progress from 1350 to 1412. The west front, the two western bays of the nave and the south porch, the work of Abbot Morwent, were completed at the time of his death in 1437. The tower was first under the care of Abbot Seabroke (1450-57), who removed the Norman one, and afterwards under that of a monk named Tully, by whom in 1457 it was completed.

The latest work is the Lady Chapel, which is so skilfully attached to the choir that it hardly obstructs the light from the great east window, the west end of the chapel being contracted in breadth and height so as to form a vestibule. The curious passage or thoroughfare under the east end of the chapel is easily explained. When the present Lady Chapel was built, towards the end of the fifteenth century, it was carried out to the full extent of the abbey land, as may be seen by tracing the lines of the old walls. The passage was then constructed so that it was possible to pass from the north to the south of the grounds without going round the end of the cathedral.

On 2nd January, 1540, the abbey was surrendered to Henry VIII. by the Prior, Gabriel Morton. Fortunately, however, Gloucester was one of the places named as seats for the six new bishoprics.

In 1541 a Bishop (John Wakeman, the last Abbot of Tewkesbury), a Dean, and Prebendaries were appointed, and the church rededicated to the Holy and

Undivided Trinity. Gloucester Cathedral had another narrow escape during the Commonwealth. Its total destruction was intended, and the persons who designed it had agreed among themselves for their several proportions. The work of destroying the Little Cloister and of the Lady Chapel had begun, and instruments and tackle had been provided for taking down the tower, but, owing to the exertions of Mr Dorney, and the influence of Captains Dunn and Pury and Mr Shepherd, with Cromwell, it was presented to the Mayor and Burgesses in 1657.

At Gloucester, where the style seems to have sprung into existence on the spot, and is worked in a spirit totally different from that at Canterbury, Winchester, and York, the ogee arch is triumphant everywhere in the fourteenth and fifteenth century work. Inside, there are the flying arches across the main arches of the tower. Outside, we have the bold ogee, which forms the label over the vast east window; the ogee label over the west window; and the ogee arch which overrides the parapet of the south porch—both Morwent's work; the ogee heads on Seabroke's central tower, and the Singers' Galleries, and ogee cusping in the windows throughout.

At Gloucester, as at Worcester and Salisbury, the flying arches which pass through the windows of the transepts are conspicuous in the view.

There is abundant evidence of the fact that in bygone days Gloucester Cathedral was celebrated for its bells. There was a bell foundry here as early as Edward III.'s reign, and documents, now in the possession of the Dean and Chapter of Ely, tell

us that Master John of Gloucester cast four bells for the octagonal lantern of that cathedral in 1345.

It would appear that at the dissolution of the abbey, the bells were allowed to remain, for an indenture (A.D. 1553) between the King's Commissioners and the Bishop of Worcester and Gloucester (John Hooper), shows that "the seid Commission have redelyvered unto the Deane and Chapter one great bell whereon the clock strykithe, and eight other bells whereuppon the chyme goeth."

We may presume that the two hymns, '*Christe Redemptor*' and '*Chorus novæ Hierusalem,*' were played up to 1680, to which date the present chimes can be traced. The four tunes now played by the Gloucester bells are set in the key of C minor. One of these melodies was composed by Stephen Jeffries, organist of the cathedral from 1680 to 1712. He is buried in the eastern walk of the cloisters. In his "History of Music" Sir John Hawkins tells us that "there is a Gloucester tradition that Mrs Jeffries (to cure her husband of the habit of staying late at the tavern) drest up a fellow in a winding sheet, with directions to meet him with a candle in the cloisters, through which he had to pass on the way home; but that on attempting to terrify him, Jeffries only expressed his wonder by saying, 'I thought all you ghosts had been in bed afore this time!'"

With one of these "solemn tunes" lingering in the ears, let us enter the awe-inspiring Norman nave with its "antique columns massy proof," and its stained glass, which, if not altogether of the highest order,

confers that "dim religious light" so essential to the enjoyment of a Gothic interior.

Seven arcades of the nave are Serlo's work, while the two most westernly form part of that great scheme of re-edification contemplated by Abbot Morwent. In the aisle on the north side of the nave, the windows are placed high up in the wall, and, except that the Norman framework of these windows has been filled with Perpendicular tracery, this aisle has retained its original character very completely, the roof being a particularly fine specimen of late eleventh-century vaulting. In the south aisle the Norman vaulting shafts remain, but the groining was altered to Decorated work—part of it rich in the ball-flower ornament, when Abbot Thokey added his exterior wall with its series of niched buttresses and range of windows, which is perhaps unequalled as such by any other in England. The best windows of the series are the two historical ones representing the Coronation of Henry III. in the Abbey of Gloucester, and the interment there of Edward II. The glass in the two Perpendicular windows at the west end of this aisle is excellent, as is most of that in the north aisle, despite a certain want of uniformity. In the third and fifth windows the student of mediæval glass will find some pieces admirably restored. In the clerestory there still lurk some fragments of ancient glass.

The great nine-light window completely filling the west front above the doorway is a fine specimen of early fifteenth-century Perpendicular, and the work of Abbot Morwent. The window over the western arch of the tower—an unusual position for one, but

rendered necessary in this case by the choir being 20 feet higher than the nave, is filled with old glass collected from various parts of the cathedral.

The last bay of the nave is occupied by the organ-screen, a very favourable specimen of the Perpendicular of 1823.

The present reredos, consisting of three sculptured groups beneath spiral canopies, was completed in 1873.

The splendid sedilia—four on the south side, with rich but mutilated canopies—were restored in 1873, and statues placed in niches above the canopies.

At Gloucester the eastern bay of the choir on either side inclines outwards to allow of the great east window being erected on part of the outer wall of the original Norman apse which was removed in 1337. The bases and lower parts of the shafts of two great round pillars of this Norman apse were discovered during the restorations of 1870-73. They still remain beneath the floor. In making these investigations some fragments of the old reredos were discovered, together with the curious sunk area—a feretrum for relics, probably—behind it (with the steps leading to the same), from which was an entrance to the space beneath the high altar. In the vault above it are two circular apertures through which, according to some authorities, the monks drew up with wire or ropes on Holy Thursday, the representation of Our Lord's Ascension into heaven, whilst a chant was sung. Brereton, in his "Travels" (*temp.* Charles I.), however, says that "over the higher end of the quire in the false roof, there is still remaining a round hole so contrived as that the Holy Ghost in the shape of a dove

seemed to descend even over the high altar; upon whose lighting flames of fire ascended from a close concave place about four or five yards long, and a yard broad, formed beyond the high altar, and furnished with pitch, resin, and other combustible matter, and you may behold the walls smoked over as a chimney."

The largest in the country is the east window of Gloucester Cathedral, which is 72 feet high by 38 wide. But the great wall is partially unglazed, owing to the peculiar construction of the retrochoir and the Lady Chapel beyond. How admirably these enormous lights lend themselves to the arrangement and effect of stained glass is nowhere more evident than here.

It was completed not later than 1350. The general design of the figure work, whose brilliant tinctures flash forth like jewels from the surrounding white glass, is the Enthronement of the Blessed Virgin, and the shields of arms are those of various warriors who had served in the campaign of Cressy. It was conscientiously and conservatively restored in 1862.

The stained glass in the lofty four-light windows of the clerestory on either side is chiefly modern. The effect is excellent.

The vaulting in the choir of Gloucester Cathedral is an intricate system of ribs, an absolute network, in which the figures of the ribs is everything and the forms of the intervening spaces nothing. A narrow passage behind and below the glazing of the great east window, and forming a corridor between the northern and southern triforia, is called the Whispering Gallery, mentioned, as a curiosity, by Lord Bacon.

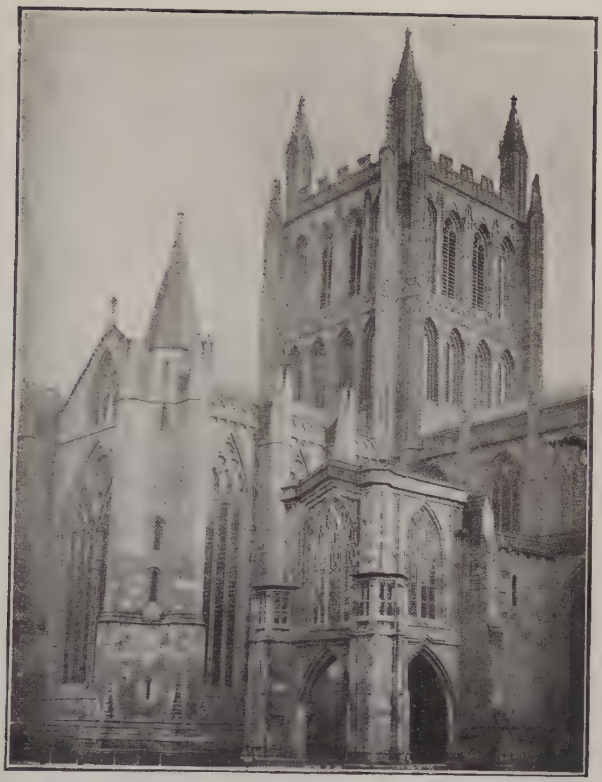
The present reredos formed part of Sir Gilbert

Scott's designs for the partial rearrangement of the choir, whose superinduced Perpendicular work hangs visibly like a robe upon the original Norman body. The stalls and canopies retain their ancient place beneath the central tower, and the organ in its handsome Caroline case has been suffered to remain upon the screen where its woodwork harmonises admirably with that of the stalls below. These with their canopies were carefully restored, and as the old desk fronts and subsellæ had disappeared, new ones were designed, use being made of some remains which had found their way to the Lady Chapel, both as guides and also as a part of the work.

Of course many condemn the organ because it hinders the vista. But without this break the view looking east at Gloucester would be nothing indeed. Originally built in 1670 by Harris in conjunction with his son Renatus, it was repaired by Bernard Smith before 1683, considerably enlarged in 1847, and since then has undergone improvement at various times. Gloucester was the last organistship held by Samuel Sebastian Wesley. He died on the 19th April, 1896, at his residence in Old Palace Yard, and his last words were "Let me see the sky," a fitting request from a man of such high ideals and noble inspirations.

The lightness and strength of the flying arches between the tower and the transepts should be noticed as wonderful examples of constructive skill. They are not merely ornamental adjuncts, for by them a great portion of the weight of the groining is borne.

It is in the Norman crypt of about 1080, which is entered from the south transept and extends under the



HEREFORD CATHEDRAL. NORTH TRANSEPT AND TOWER.

GLOUCESTER CATHEDRAL, FROM THE SOUTH-WEST.

whole of the choir, that we can best realise what the original plan of the east end of the cathedral was : viz., an apse with three small apsidal chapels radiating from the ambulatory, and two chapels east of either transept.

Above each of these chapels were two others; that immediately over the eastern chapel was removed during the Perpendicular alterations. Here we find segmental or elliptical Norman arches with others also Norman, built beneath them for support, and the groining of the vault ribbed. In the south-eastern chapel is a rich Norman arcade.

The aisles and ambulatories of the eastern limb, in which, from the Perpendicular screen work thrown across the low Norman arcades opening from them into the choir, there is a peculiar feeling of isolation, show, together with the triforia, the original plain Norman work. All the windows have, however, been enlarged, and filled with Decorated or Perpendicular tracery, chiefly with an internal cusping only, as is the case with the great east window.

St Andrew's Chapel, which opens out of the south transept, is chiefly remarkable for its ancient reredos, in which the sculpture has been restored and the whole clothed with colour.

St Paul's Chapel, correspondingly placed on the north side, and like that of St Andrew approached by picturesque flights of steps, has also a reredos which was one of the most perfect as regards repair in the cathedral. The figures of Saints Peter, Paul, and Luke now fill the niches.

St Philip's Chapel in the south ambulatory has been coloured, and stained glass inserted in the windows.

The subjects are figures of saints, with small illustrations below from their lives, or miracles. Except St Peter, St Philip, and St George, all the figures are those of English saints, the black Benedictine habits of St Augustine and the Venerable Bede being admirably treated.

A truly graceful piece of work carried out during the abbacies of Hanley and his successor Farley (1457-98), the Lady Chapel at Gloucester forms a fit *comble* to that series of architectural triumphs which had been in almost constant progress since the beginning of the twelfth century.

The vestibule, which is lower and narrower than the rest of the building, is vaulted with pendents in the form of a cross. In the Chapel itself, the fine Perpendicular roof, with its net-like ribs meeting in bosses of foliage; the tabernacle work of the reredos; the ancient stained glass in the nine-light window which completely fills the east end; the transept-like side chapels with elegant fan traceried vaulting, partly supported by flying arches like those in the choir; all these excite our veneration and wonder, as does the whole of this extraordinary cathedral, at every step.

It is almost a relief to turn from this rich feast of Perpendicular work, with its wealth of wall and window decoration, to a simple yet exquisitely graceful piece of Early Thirteenth Century work in the north transept, whose real use has afforded opportunities for disputation between antiquaries and ecclesiologists, some being of opinion that it was intended for a reliquary, while others incline to the belief that it was a lavatory, a not unusual feature in a mediæval church.

The cloisters lie on the north side of the nave—a not very usual position in England, and of their style are the finest and most perfect in the country. Commenced in 1351, and finished in 1412, the walks form a quadrangle, each divided into ten compartments.

The construction of the outer walls is peculiar as to the arrangement of the buttresses and the projecting shelf of stone connected with the transoms of the windows, which appears to have been devised as a protection from the weather; for the lower half of the windows was not glazed. In the southern walk are twenty cells or recesses for study called the Carols, and on the north side is the Lavatory, with screens for towels—conveniences placed near the refectory, which stood on the north side of the cloister.

The chief glory of these cloisters at Gloucester is, of course, that fan vaulting which was nowhere carried to greater perfection during the Third Age of Pointed architecture than in England.

The Chapter-house, a noble parallelogram, partly Norman, with a barrel-vaulted roof, and partly Perpendicular, also richly groined, opens out of the cloisters in the accustomed manner from the eastern ambulatory. At Gloucester, as at Canterbury, we may study with more advantage than elsewhere in the country the domestic arrangements and ground-plan of a great Benedictine house.

HEREFORD

HEREFORD Cathedral is dedicated to St Ethelbert, King of East Anglia, who was murdered about the year 793 by his intended father-in-law, Offa, the great King of Mercia. At that time Hereford was known as Fernleigh, and hither the body of the murdered king was conveyed for interment in a wooden church by a pious noble, one Brithfrid. About 830 the church was rebuilt in stone by Milfrid, ruler of Mercia, in honour of the now sainted martyr, and some two hundred years later was rebuilt by Bishop Athelstan, in the time of Edward the Confessor.

This structure, however, had but a brief existence, being burnt in 1056 by Griffin, the Welsh king, who slew Leofgan, the bishop, and many of his clergy. Two Lothringians succeeded Leofgan in the episcopal stool at Hereford—Walter de Lorraine (1061-79) nominated by the Confessor, and Robert de Losing (1076-95) appointed by the Conqueror. The latter undertook the reconstruction of the cathedral which which had lain in ruins since Griffin's invasion. Robert of Lorraine's work, whatever shape it took, was utterly obliterated by Reynelm, who held the See from 1107

to 1115. This prelate commenced a new cathedral on the plan as now existing, but being left during the troublous reign of Stephen in a very unfinished state, it was not taken up again until the time of his third successor in the See, Robert de Bethune, who gave it its present Norman form.

This church at Hereford differed from the type usually employed, both in plan and detail. The eight bays of its Norman nave are quite unlike anything produced contemporaneously, while the choir ends in a rectangle, a nobly moulded Norman arch rising as high as the string-course below the clerestory, beyond which was a separate and narrow apse. Each aisle terminated in a semicircle, and each of these three apses was roofed separately.

Of this early twelfth-century cathedral, all that remains to us is the nave arcade, the south transept, the arch opening from the north transept into the choir aisle, and the choir itself as far as the spring of the clerestory. All this work is carried out in a style of richness that seems to have made itself generally felt in this part of the country.

On the removal of the flooring in 1847, with the view of restoring the pavement of the nave to its original level, it was found that the Norman columns, instead of resting on circular bases of small projections, were placed on bold square ones, which had been concealed under the modern paving. These, when opened to the original level, gave an unusually fine proportion to the massive Norman pier range of the nave, though the piers when buried had presented a depressed and stumpy appearance.

Nor was this the only discovery. The small plinths which served as bases to the double semi-cylindrical face-shafts, formerly running up the face of the piers, were also brought to light; the original ones having been removed to make way for an incongruous triple vaulting shaft.

During the episcopate of William de Vere, who ruled from 1186 to 1199, the three apses were entirely removed, and an eastern aisle or procession path, built to communicate with a Lady Chapel. This work was carried out in the style transitional between Norman and Early English, as shown by the two circular pillars supporting the groined roof of the procession path, and a lancet window in the north and south walls at the west end of the Lady Chapel. Conceived in a spirit of refinement, it was to be excelled only thirty years later, when the present Lady Chapel, of the richest and most graceful Early English character, and raised upon a crypt, the last instance of one in England, was carried out (c. 1220) as an extension of De Vere's Lady Chapel, whose eastern wall, apsidal or otherwise, was, of course, removed.

In so felicitous a manner was this done that nowhere, perhaps, in England can the manner in which the Transitional grew out of the Norman, and the Early English in its turn from the Transitional, be more easily studied than in this fascinating eastern part of Hereford Cathedral.

The unsettling and sinking of the tower having damaged the original clerestory and vaulting of the choir—for, to judge from the great pilasters between the arcades, it must have been vaulted—it was found

necessary to rebuild those portions. Accordingly this was carried out, in all probability, between 1250 and 1260, and in a more advanced style of Early English than the Lady Chapel. The windows in the north and south clerestory are composed of two lights, under a pointed head, the space above them being pierced "plate-tracery"-wise, with a quatrefoil. Additional grace is lent to them, viewed from within, by a light open arcade, forming what is termed an "inner plane of tracery," and introduced to take off some of the sombre effect that the deep splay, necessitated by the thickness of the wall, produces. For the wall space above the eastern arch, above which runs a row of blind arcades, three lancets were employed, but those we see now are modern works, having been substituted for a debased Perpendicular window. Some work of re-edification must have been in progress at Hereford almost without intermission from the end of the twelfth to the middle of the fourteenth century, for hardly had the choir received its present clerestory, when the Norman north transept was removed, and replaced towards the close of Bishop d'Acquablanca's episcopate (1230-68) with that unique piece of geometrical Decorated work, which, in its windows and pier arches, exhibits the peculiarity of a curvature so slight as to give the appearance of two straight lines meeting at an angle. The eastern side of this transept is furnished with an aisle of two bays, wherein stands that gem of sepulchral architecture, the pedestal or throne, which in pre-Reformation times supported the shrine of Thomas de Cantilupe, Bishop of Hereford from 1275 to 1282, and the last Englishman

canonised. The western side of this transept has two windows of three lights each, of almost preternatural elongation. The six-light northern window is a noble conception, but the tracery is quite *sui generis,* and, like that in the side windows, must be considered curious rather than actually beautiful.

Truly exquisite is the diapering of the spandrels in the triforium arcade, whose triangular arches—the dominant form here—although graceful, would hardly bear repetition in a long array.

A chamber stands above the eastern aisle of this transept, intended in all probability for the custodian of the Cantilupe Shrine, the Purbeck marble pedestal of which—a good specimen of Early Decorated art—is enriched with military statuettes explanatory of Cantilupe's position as Grand Master of the English Templars, and carefully chosen foliaged ornament in the spandrels of its trefoiled arcades. Twice during the sixteenth century was this shrine translated: first, to its former place in the Lady Chapel, and again, back to its present one in the eastern aisle of the north transept.

The south transept, although retaining much of its Norman work, seems to have been the happy hunting ground of successive series of builders. The east wall is entirely Norman, and in the clerestory windows may be seen the stained glass which was formerly in the central lancet at the east end of the choir.

A large Perpendicular window has been inserted in the south wall of this transept, and another with panelling round it in the western one. The late groining which springs from corbelled shafts is very fine

and bold, and, combined with the four Norman stages into which the eastern side of the transept is divided, gives this part of the church much dignity and interest.

The Decorated period greatly enriched Hereford Cathedral owing, in an eminent degree, to the offerings made at the shrine of St Thomas de Cantilupe, whose canonisation took place thirty-eight years after his death, viz., in 1320. It is to a date somewhat subsequent to that period, that we must assign the graceful cinquefoil headed doorway leading from the north porch into the nave, likewise the large geometrically traceried windows lighting the aisles of nave, choir, and eastern transepts. Like those at Wells the eastern transepts at Hereford are only commensurate in height with the aisles, but they certainly assist with the central tower, north transept, and deeply projecting Lady Chapel, in composing a delightful assemblage of objects. With the construction of the fourteenth-century eastern transepts and their aisles, Bishop de Vere's original termination to the choir aisles vanished, but his portion of walling in the western bay of the Lady Chapel, which now appears inside the building, was suffered to remain. Unaware of the fact, the visitor is at first puzzled at, and then delighted with, that unglazed lancet which, with its rich mouldings and graceful shafts, forms so valuable a specimen of that age of our architecture when the Norman had not fully given way to the perfected English Pointed.

The choir with its aisles and transepts, the great transept and the Lady Chapel have been completely and genuinely restored.

The introduction of the gorgeous metal choir screen enriched with enamel work and spar bosses was a comparative novelty in ecclesiastical art, and is, like that at Lichfield, endowed with much gracefulness and originality of conception.

This screen, which is raised upon a plinth of polished Devonshire marble, formed an interesting item in the Great Exhibition of 1862.

The reredos, a solid screen of stone and marble, of five gabled compartments, containing small sculptured groups, stands within the rich Norman arch which divides the choir and procession path.

In Transitional days this arch was partially filled up by a cylindrical pillar with a boldly foliaged capital, one of two serving to carry the vaulting of the procession path. This pillar bore a spandrel which had the effect of converting the Norman arch that I have alluded to, into two pointed ones, though their supporting pillar stands just to the rear of and not within it. Until the dismantling of the choir this graceful feature was hidden behind the ponderous Grecian altar-piece, and when discovered the spandrel was plain. Its enrichment being thought desirable, it was completely covered with sculpture representing the Saviour in Majesty within a vesica, and below Him, within a niche, Ethelbert, while the remaining space was covered with angels in adoration of the Majesty, and small quatrefoils containing the Evangelistic Symbols. The general effect of this piece of sculpture, combined with the charming view into the exquisite Early English Lady Chapel, is extremely rich.

The organ, by Renatus Harris (a gift of King Charles II.) was rebuilt under the superintendence of Sir Frederick Ouseley. The old seventeenth-century pulpit still happily remains, being located against the north-western pier of the tower.

The massive and dignified central tower, to which the angle buttresses and pinnacles lend such character, may be assigned to the early part of the fourteenth-century, as testified by that abundant use of the ball flower ornament which imparts so curiously stippled a texture, yet which is vastly agreeable. In some respects of detail, this tower at Hereford may be compared with its slenderer contemporary at Salisbury.

Of Perpendicular work, late but good, Hereford Cathedral presents examples in Bishop Audley's chantry which projects from the south side of the Lady Chapel; Bishop Booth's dignified parvise porch, which so well prepares the mind for the solemnities of the interior; the entrance to the College of Vicars Choral; and the Cloisters, of which the eastern and southern ambulatories alone remain.

The ancient west front, which appears to have resembled that of Rochester Cathedral, was surmounted by a tower 130 feet high, and, as far as one can judge by the plate in Browne Willis' Survey (1718), featured the central one. Both towers are represented in that work crowned with leaden spires.

On Easter Monday, 1786, the western tower of Hereford fell. It was the old story: the piling up of later work on a foundation not designed to receive it: the substitution, during the reign of Henry VI., of a Perpendicular window in lieu of the three original

Norman ones; and subsequent neglect of necessary repairs. In its fall the tower greatly injured the first bay of the nave, and to repair the damage the Dean and Chapter requisitioned the "elegant taste of Mr Wyatt," who, not content with removing all traces of the west front, shortened the nave by one bay, and destroyed the Norman triforium and clerestory of that part which had escaped injury, replacing it by the feeble work we now see.

Shorn of its proper length, with its miserable "Gothic" west front, clerestory, and lowered roofs, Hereford Cathedral remained until 1841, when the work of restoring it was commenced, under Dean Merewether, who was assiduous in bringing back something of its pristine splendour. At this period the beautiful north transept was used as the parish church of St John the Baptist. The central tower was in such a state of ruin as to make an absolute repair necessary for its preservation. This work, accomplished between 1842 and 1846, ranked among the most stupendous engineering feats of the age. The cathedral was reopened on the 30th June, 1863, after more than twenty years' disuse of one part or another.

Since that most interesting and auspicious June day, various works of reparation and embellishment have been effected in Hereford Cathedral, culminating quite recently in the substitution of a new west front—minus the tower—from the designs of Mr John Oldrid Scott, for Wyatt's feeble perpetration. It has been carried out in the Decorated style, and, together with the stained glass in its seven-light window—a splendid

piece of work in which small canopied figures of British saints play a conspicuous part—commemorates the Diamond Jubilee of Queen Victoria, whose effigy, crowned and vested in the cope as worn at her coronation, occupies the bottom of the central light.

WORCESTER

This cathedral is one of the New Foundation; that is to say, it had been served by monks until its reconstitution with secular canons by Henry VIII. upon the dissolution of the Benedictine house, of which it formed the imposing church.

It is built in the form of a patriarchal cross, without aisles to its principal transept, but with a secondary or eastern transept. The best view obtainable is from the south-west, on the opposite side of the Severn, whence the various parts, scaled by the remains of the monastic buildings and the prebendal houses, group very pleasingly.

Worcester Cathedral is mainly the work of three periods of architecture—Early English, Decorated and Perpendicular, though fragments of preceding churches are considerably in evidence here and there; *e.g.,* that of St Wulfstan. On the day that Wulfstan began the work of rebuilding the tenth-century church of St Oswald, he was observed by one of his monks standing in silent sadness in the corner of the cemetery. The monk expostulated with him: "Surely," he said, "you ought rather to rejoice that such things can be

done for your church in your time; that buildings are now erected in a style of beauty and splendour unknown to our fathers." "I judge differently," said Wulfstan; "we are pulling down the labours of holy men, that we may gain honour and reputation to ourselves. The good old time was, when men knew not how to build magnificent piles, but thought any roof good enough, if under it they could offer themselves a willing sacrifice to God. It is a miserable change if we neglect the souls of men, and pile together stones."

Wulfstan's building, begun in 1084, had, as was customary at that epoch, a choir, which terminated a little to the east of King John's tomb in an apse, with an aisle carried round it.

From the south transept we enter the crypt, a relic of St Wulfstan's church, and wonderfully perfect in its design and preservation, the unique and beautiful arrangement of the Norman arcades and vaulting of its apsidal east end presenting some curious analogies with, and probably giving the idea for, the vaulting of Chapter-houses with central columns which became so beautiful and distinctive a feature of English cathedral buildings. One peculiarity in the vaulting of this crypt at Worcester is that the ribs visible beneath are formed in plaster over rough cores left purposely on the masonry to receive the arch. The division of this crypt into four aisles is productive of some most delightful combinations of cushion-capped pillars, semicircular arches, and pointed vaults.

A succession of accidents in the shape of storms and fires befell this Norman cathedral at Worcester, the last occurring in 1202, after which it was almost

entirely rebuilt. King John, who visited the city in 1208, contributed three hundred marks for the repair of the new building, nearly all traces of which disappeared in successive rebuildings in the thirteenth and fourteenth centuries.

Nine years later, in accordance with his own wish, King John was buried in front of the high altar, on either side of which, but a little in advance, stood the shrines of St Oswald and St Wulfstan, whose relics the church of Worcester had the good fortune to possess. As years rolled on, these hallowed treasures increased in attractiveness.

The tombs of the two departed saints became the accredited centres of miraculous agencies, and drew to themselves ever-increasing crowds of votaries, desiring not only an interest in the holy men's intercessions, but still more, a share in the physical benefits of which their remains were supposed to be the divinely appointed channels to suffering humanity. To accommodate these vast throngs, as well as to give due honour to the Blessed Virgin, whose cult may be said to have received a great impetus early in the thirteenth century under the pontificate of Innocent III., a greatly extended eastern limb was necessary and the then bishop, William of Blois, determined to rebuild the old Norman choir on a greatly extended plan, commencing with the three bays beyond the present eastern transept, part of which forms the Lady Chapel.

Contemporaneous as it is with the highest developments of mediæval architecture, in which among many other forms "the fresh exuberant life, the daring and devotion of the age, found one means of

WORCESTER CATHEDRAL, FROM THE SOUTH-EAST.

WORCESTER CATHEDRAL : THE REREDOS.

expression," this grandly expanded choir of Worcester will never cease to command our admiration and delight, much of its beauty and richness being due to the profits derived from the offerings of the faithful at the two shrines.

The Norman crypt is co-extensive with the choir only as far as the eastern transept, for the ritualistic use of the crypt having ceased before Bishop William of Blois began his new work at the east end in 1224, no further extension was made to it. The result is that the pavement of the eastern transept and Lady Chapel being on the same level as that part of the church westward of the central tower, the groups of clustered shafts forming the columns that support the arches of the three easternmost bays are several feet taller than those in the choir itself. The triforium and clerestory throughout this part of the cathedral are, however, uniform in height, the string-courses dividing them being all kept at the same level.

There is one feature here which imparts an air of unusual richness allied with stability to the whole, and that is the triforium. In most English Gothic buildings this story is open, showing the rough lean-to roofs of the aisles. At Worcester, on the contrary, this is not the case, the arcades having a wall behind them enriched with lancets on slender shafts, just sufficient room being left between to form a passage.

It should be borne in mind that the whole of the east end, with its two tiers of lancet windows, is modern.

After the extension of the choir the next great work undertaken at Worcester was the reconstruction of the

Norman nave, which, from such portions still extant as shafts and capitals, and a series of arched recesses in the south aisle, would appear to have belonged to the first three-quarters of the twelfth century. Towards the close of the same century the two present western bays were built. These two bays are most curious and valuable specimens of Transitional work, their arcades opening to the aisles having slender shafts with capitals just indicating the approach of foliage, and pointed arches very simply moulded. The triforium stage, which is very lofty, comprises three narrow compartments with arches composed entirely of zigzag ornament united beneath one pointed arch, and very closely walled up behind; while in the clerestory is one wider round-arched opening having a lesser pointed one on either side of it. Of the remaining seven bays of the nave, those on the north side are the best. They are Decorated, and date from the episcopate of Bishop Cobham (1317-27), the columns being composed of a number of slender shafts with capitals of deeply undercut leafage, running wreath-like round the pier, and recalling in *ensemble* those in the contemporary nave of the cathedral of Troyes in Champagne.

The southern arcade was not begun until about 1360, and a deterioration in the work here is perceptible, the shafts being taller, fewer and more slender, and the foliaging being confined to their capitals. For grace and richness, the northern arcade of the nave at Worcester is, I think, unsurpassed by any contemporary work of the kind, and a particularly fine view is obtainable of it from the south-western pier of the tower. Both these Decorated sides of the nave are, as regards

their arcades, a little loftier than the Transitional ones to the west of them, but the triforium and clerestory of the two portions are kept parallel by the string-course separating them.

The interior of the nave was cleansed of whitewash between 1863 and 1865, a process which revealed not only the pink sandstone of its arcades and upper stages, but the white oolite from Bredon, and the green stone from Higley composing the material of its roof. Indeed, few English cathedrals present so charming an example of natural polychromy as the nave of Worcester. At the same time, the sculpture in the triforium arcades which had been sadly mutilated was restored to something of its pristine beauty.

The stately porch which opens out of the north aisle exactly in its centre, is due to Bishop Wakefield. The restored statuary is a work of our own day. From the next bay but one projects a small Late Decorated chapel. It is styled the Jesus Chapel, and until 1899 formed the baptistery; the font is of a Late Decorated character, and equipped with a spiral canopy after the model of the celebrated one at Ufford, near Woodbridge. It is stationed at the west end of the south aisle, where it looks remarkably well. The Jesus Chapel is separated from the aisle by a lofty stone screen supporting the rood and attendant figures, and is furnished with an altar, above which is a wooden retabulum of five openings, almost life-size figures of the Blessed Virgin and Child occupying the centre, and small scenes from the Life of Christ, the sides. Of ancient stained glass, there are a few remains in

the second, fourth, fifth, and sixth windows of the south aisle.

The cores of the piers supporting the tower are Norman, veiled in Late Decorated work, the slender shafts from which the four great arches rise being similar in character to those on the south side of the nave.

Standing exactly in the centre of the church the tower of Worcester Cathedral, completed in 1374, is a noble object, despite the flaying process it has undergone at various times within the last two centuries. Of the statues with which it was originally enriched, but six remain, the rest being works of the period comprised between 1860 and 1870, as are the parapet and pinnacles, which replace others familiar to us in old views of the cathedral, but dating only from the beginning of the eighteenth century.

In 1873 a magnificent peal of twelve bells, each bearing upon the waist the name of an apostle, and cast by Taylor of Loughborough, was placed in the tower mainly through the exertions of Canon Cattley. The largest bell, Peter (in the key of D flat), weighs 50 cwt.; the smallest, Matthias (in the key of A flat), 6 cwt. 3 qrs. 19 lbs.

In addition to these, a new great hour bell, whose key is D flat, and which weighs 90 cwt., was provided; also a set of chimes, which play every third hour, thereby adding greatly to the cheerfulness of the city.

The transepts, which project but one bay beyond the line of the aisles, still retain a good deal of Norman work in the lower stages of their walls, but they have

undergone changes both as regards their fenestration and vaulting at different periods, the latter dating most probably from the end of the fourteenth century. The arch communicating with the northern apse still remains embedded in the wall, while the southern one was reopened in 1862 into the Early English chapel of St John, coincident with the first two bays of the choir aisle on that side. In the staircase turret which projects with singular prominence into the northern transept at its north-west angle, the North-Italian effect produced by the employment of cream-coloured and green stones is very noticeable.

While dignified, the nave-triforium at Worcester is remarkably simple. Indeed, as regards enrichment, it is far more reticent than the Early English triforium in the choir. Richness appears to have been sought by the introduction into the tympana of the main arches, of small sculptured figures, once much mutilated, but now restored. In the clerestory, the Late Decorated arrangement of the arcades follows that of the transitional bays very closely, the tall central one through which the window appears having a somewhat depressed head. The nave was groined in 1377 by Bishop Wakefield throughout.

Students of the precincts of a New Foundation cathedral will find much to interest them in the southern *entourages* of Worcester: as, for instance, in the refectory, now the King's School: the Guesten Hall, and the imposing Late Gothic gateway through which the Close—"the boundaries" of Mrs Henry Wood's "Helstonleigh"—is entered from the eastern part of the city. Connecting these interesting relics of the

monastery with the church, are large Perpendicular cloisters, whose lierne vaulting, enriched with bosses of figures and foliage, is excellent. The framework of the windows giving on to the garth is modern, replacing some inferior work of the eighteenth century. In the richly quatre-foiled splay of each window may be seen a squinch, introduced as a means of communication for the monks, as they wrote or studied, without their being obliged to leave their places; all were isolated, and yet in a moment any monk had the power of gaining any information he might require from any of his companions as he sat at work. The monks' and the prior's doors may still be seen at the west and east ends of the northern walk, respectively. Here is the lavatory of the monks. The slype, a narrow passage running alongside the first two bays of the nave, affords a means of communication between the cloisters and the ground at the west end of the cathedral. The entrance to the cloisters from College Green is by a Late Norman door, richly moulded, and springing from four receding shafts. No one should overlook this entrance, it is quite one of the gems of the cathedral, and forms a specimen of that refinement to which the Anglo-Norman style had been brought towards the middle of the twelfth century, in this part of the country.

There is another and narrower slype between the south transept and the Chapter-house, which is entered from the eastern walk of the cloisters. This was originally a circular Norman structure, which, becoming ruinous from the thrust of the vaulting, was altered, and given an octagonal plan externally by an

architect of the Perpendicular period. He went to work in a particularly scientific manner, casing it externally with other ashlar, and building projecting buttresses at the angles, adding windows and vaulting in the style of his period, but preserving the internal Norman wall, central column, and part of the original vault. The walls behind the interlacing arcades under the windows are constructed in an elaborate polychromatic treatment of masonry in green and white freestone, which is almost unique in this country, and certainly unequalled by any extant examples of such class of so early a date.

No records exist relating to the arrangement of the cathedral during the Commonwealth, but we are told in the Townsend MS. that at six o'clock in the morning of 31st August, 1660, the first service in the body of the church, according to ancient custom, was performed by Mr Rd. Brown; and on 2nd September—"There was a very great assembly at morning prayer, by six in the morning, and at nine o'clock there appeared again at prayers all the gentry, many citizens and others numerous, and after prayers Dr Doddeswell, a new prebendary, did preach the first sermon, the dean and prebend begin to resettle the church in its service and also to repair the same by degrees, which hardly £10,000 will put the whole fabrick in that order it was before the barbarous civil wars."

The work of restoring Worcester Cathedral was begun in 1867, when the choir between the tower and the eastern transept was restored, re-decorated and adapted to a more stately ritual, and thrown open to the

nave and aisles for congregational purposes. The work was carried on almost without intermission until the spring of 1874, and the restored cathedral was re-opened with a series of imposing services on Wednesday in Easter week, 8th April, 1874.

ELY

EVERY English cathedral has some one feature by which we distinguish it from the rest. At Ely it is the central octagon, which with its curiously suspended lantern was devised by one whose powers have seldom been surpassed. He was a monk of the convent, but nevertheless an engineer of conspicuous ability, as any one who has examined this cathedral will allow, and his taste as an artist was as remarkable as his engineering power; and so it came about, that when the ancient central tower fell down in the fourteenth century, there was an architect on the spot who was competent to turn the loss into a gain, and to make the fall of the Norman tower an occasion of rejoicing, adding, as it did, its principal glory to the building. It was thus that the octagon had its birth, and that Ely Cathedral became what it is.

Ely Cathedral occupies the site of a monastery, founded in the year 673 by Etheldreda, the daughter of Anna, King of East Anglia, who died in 679 of a sore throat, and when she was lying on her death-bed, she thought this infliction had been sent upon her as a punishment for the pride and pleasure which she had taken in former days in wearing a beautiful necklace.

There does not appear to be any record extant relating to the structure of St Etheldreda's Church, but in all probability it was of the homeliest description.

This first conventual church at Ely seems to have existed about two hundred years, being destroyed about the middle of the ninth century during a dreadful invasion of the Danes.

It was replaced a century later by another church, of which we know nothing whatever. The foundation was then changed from a nunnery to a monastery of Benedictine monks. Soon after the Conquest, a Norman abbot was appointed—Simeon by name—a quiet, studious person, with whose rule the architectural history of the present church may be said to commence.

The only portions now existing of Simeon's work is the lowest stage of either transept, where the stout circular piers and the incipient volute are sufficient indications of its early character. Simeon died in 1093 at the age of one hundred years, after which the abbey was vacant for seven years. During that interval, or under his immediate successor Richard, the choir was begun. It terminated in an aisleless apse, but of this Norman choir the only remains are the two great shafts which communicated with the apse, and which now form a line of demarcation between the Early English and Decorated portions of the present long eastern limb.

The work of building the Norman presbytery must have made rapid progress, for on St Etheldreda's Day, 17th October, 1106, the remains of that saint and her sisters were translated into the new building and placed in the eastern arm, the choir proper being located, as in

all Norman Benedictine churches, under the central tower, and even extending into the nave.

The next epoch in the history of Ely is after it became a bishopric.

Hervey-le-Breton and his successor, Nigel, Treasurer of Henry I., and nephew to the powerful Bishop Roger of Salisbury, together held the See nearly sixty years. During their tenure of it (1109-69) the whole of the nave must have been built, and the western transept commenced, both in that more advanced style of Norman, whose greater lightness and gracefulness bespeaks the friendly admixture of the two races.

Bishop Ridel, who came next, held the See from 1174 to 1189, during which period the great transition from the round arched to the pointed style was making itself felt all over the kingdom.

This prelate completed the upper portion of the western transept, and commenced the western tower, which is, for the most part, of Early English character, though French influence lurks here and there, particularly in the use of the *crochet* capital.

Thus, by the end of the twelfth century, Ely had become a perfected Norman structure of the first class, resembling in many features, both of plan and form, its noble sister of the Fens at Peterborough.

It consisted of an apsidal presbytery of four bays; transepts, likewise of four bays; and a nave of thirteen, the last, measuring from the central tower to the great arch opening into the western transept, nearly 220 feet. All had triforia and clerestories of unusually noble

dimensions, but their main roofs were simply ceiled, for English architects at that time had not sufficient temerity to vault over such wide spaces. Then, at the west end was one of those spacious western transepts that subsequently became such favourite features with the Rhenish architects of the first half of the thirteenth century.

Two munificent bishops, Eustachius and Hugh de Northwold, presided over Ely during that new and glorious era in church architecture, the thirteenth century.

To the former is due that Galilee porch which is so admirably calculated to solemnise the mind, and to prepare it for the overwhelming grandeur of the interior.

Like the Galilee at Durham, this of Ely had a very narrow escape at the beginning of the reign of George III., when James Essex advised not only its removal, but that of the noble south-west transept, as being "neither useful nor ornamental," and "not worth preserving" (!)

To Bishop Hugh de Northwold we are indebted for the unsurpassable six-bayed presbytery, built to hold shrines, one of which was erected in honour of St Alban.

Nowhere, perhaps, is the marvellous grace and versatility of the Early English style better displayed or more sumptuously developed than in this presbytery of Bishop Northwold. The liberal use of Purbeck marble greatly enhances its beauty, the pillars—eight slender ringed shafts gathered round a cylindrical core—being entirely of this material, including not only the richly

flowered capitals, but the elongated corbels of leafage from which the vaulting shafts spring.

Intended by Northwold to form the crown and glory of his cathedral church, this *ne plus ultra* of Early English refinement was commenced in 1235 and consecrated in 1252, Henry III. and his son Edward, then about thirteen years old, being present at the head of an august assemblage.

Beyond the alteration of the Norman windows in the eastern aisle of the south transept into Early Geometrical ones, no architectural works of importance were undertaken at Ely after the consecration until 1321, when the Lady, or, as it is now styled, the Trinity Chapel, was commenced from the designs of Alan of Walsingham, at that time sub-prior.

In plan it is a parallelogram, 100 feet long, 46 feet wide, and 60 feet high, vaulted, but unsupported by pillars. On either side are five windows with reticulated tracery and once resplendent with stained glass, of which but some scanty fragments remain. The east and west ends have each a noble window in which the tracery has a slightly Perpendicular tendency, and the walls on the north, south and west sides are surrounded by a series of stone stalls, which are worthy of the closest study.

Scarcely had the foundations of the Lady Chapel been laid, when, immediately after Matins on the Eve of the Festival of St Ermenhilda, 12th February, 1322 o.s., the central tower collapsed, ruining in its fall the short Norman choir.

Alan of Walsingham was ordered to desist from building the chapel and to devote all his energies to

reinstating the tower. Instead, however, of rebuilding it on its former lines, he wholly removed not only the four great piers, but one bay of nave, choir and transepts, and adopting the eight next pillars as the points of support for his new tower, reconstructed them, to such size and shape as would afford sufficient strength for a magnificent central area of octagonal form covered by that marvellously constructed quasi-domical timber roof and graceful lantern—a feature quite unique among English cathedrals. Twenty-two years were occupied in the construction of this octagon, the stone portion taking but six years, and the woodwork sixteen. It appears that the lantern was a belfry and contained a set of bells, one of which was discovered by Dr Harvey Goodwin (Dean of Ely from 1858 to 1869, and afterwards Bishop of Carlisle) to have weighed 7000 lbs.

Alan of Walsingham's work was not confined to the octagon and the Lady Chapel—completed, by the way, in 1349—the Norman portion of the choir that had been ruined by the fall of the tower being rebuilt under his direction, if not actually from his design, by the munificence of Bishop Hotham.

He so contrived his elevation in the choir that its three stages, while differing *in toto* from the Norman of the nave and transepts on one hand, and the Early English on the other, should coincide in proportions with both; indeed, throughout Ely Cathedral this continuity of leading lines is one of its most remarkable features. In the clerestory a very graceful fringe gives additional richness to the inner arches of the windows.

After the death of Alan de Walsingham this Lady Chapel at Ely was entrusted to the care of a monk named John of Wisbeach, who is recorded to have "continued the work aforesaid with the greatest solicitude through twenty-eight years and thirteen weeks, and to have finished the stone structure with images, both within and without the chapel, in number 147, besides the small images in the tabula or reredos over the altar, and exclusive of the images to the doorway of the entrance to the chapel; also the timberwork, covered with lead, and the eastern gable, with two windows on either side of the chapel, most beautifully furnished with iron and glass."

The same epoch of our architectural history brought about changes in the Early English part of the choir. These consisted chiefly in transmuting Bishop Northwold's coupled lancets in the aisles and triforia of his presbytery into Flowing Decorated ones of four lights apiece. Fortunately, however, the east end, with its double tier of graceful lancets, escaped, and we are also lucky in the possession of two of the Early English lancets in the southern triforium. The nave was provided with an open timbered cradle roof, having every rafter trussed, and of pleasing form.

In the transepts the timber roofs take a simple gabled form, with large figures of angels on their hammer beams, and have received coloured enrichment. The chief alteration necessitated by the rebuilding of the transept roofs was the addition of a window or windows above the coupled Romanesque ones already existing.

A seven-light window, rather low and wide and with

Late Decorated tracery, was given to the southern arm, while the opposite one was endowed with two tall Perpendicular windows of three compartments each. The absence of groining and the several tiers of stained glass windows in the principal faces of the transepts confer an extraordinary effect of height on this part of the cathedral.

On the completion of Walsingham's octagon no great change was introduced into the choral arrangements which had existed before the Norman tower fell. The rood-screen escaped, but the choir stalls were so completely wrecked that Walsingham was commissioned to design an entirely new set.

During the Perpendicular period the most sweeping alteration was the raising of the triforium walls throughout the nave and transepts, except on the eastern side of the northern one, where, fortunately, we are enabled to gain an idea of the old Norman arrangement. The original Norman fenestration of the nave aisles was changed to Perpendicular, but that on the south side has been restored to its original form.

What the original termination of the western tower of Ely Cathedral was, it is hardly possible to say with certainty. But it is probable that it was surmounted by a spire of timber and lead. The true proportions of this tower were spoiled during the episcopate of Bishop Arundel (1374-88) by the substitution of an octagonal stone lantern, which, although it imparts great elevation to the mass viewed from a distance, is of inferior workmanship.

The usual consequences ensued twenty-five years later, for the superincumbent mass of new Perpen-

ELY CATHEDRAL. FROM THE SOUTH.

ELY CATHEDRAL : THE NAVE.

dicular masonry was found to be pressing so heavily upon work intended only to support an addition of light material, that it became necessary to remove the original piers and the greater portion of the arches opening from this tower into the nave, the south-west transept and the ruined, or perhaps never completed one opposite, and to replace them with others in the style of their age.

Viewed in connection with the south-west transept the interior of the lantern, with tier upon tier of arcading, constitutes a truly magnificent spectacle; while, should the great doors opening into the Galilee porch be open, the vista from the outer gates to the double tier of lancets at the east end—a distance of 517 feet—presents one of the noblest architectural spectacles the world can show.

Ely Cathedral, so unique in many respects, is no less remarkable as possessing two of the last efforts of the expiring Gothic style—the mortuary chapels of Bishops Alcock and West. Situated as they are at the eastern extremity of the north and south choir aisles, respectively, where they can be but inadequately viewed, these chantries, perhaps the most sumptuous erections of their class in the kingdom, afford singular evidence of how much elaborate work may be crowded together with but little effect.

With these two chapels the architectural history of the cathedral in its mediæval aspect may be said to terminate, for in the next three centuries there is little to chronicle but iconoclasm, apathy, neglect, and clumsy, though well-meant attempts at restoration and repair.

In the devastation of ecclesiastical property which followed in the train of the great Civil War, Ely Cathedral suffered terribly, the vast cloisters being entirely destroyed, together with the Chapter-house.

In 1699 the north-west angle of the north transept fell down, and was rebuilt shortly after from the designs of Sir Christopher Wren, whose doorway and round-headed window above it have been suffered to remain.

In 1738 the cathedral is described by Defoe in his "Travels" as being "in some parts so ancient that it totters so much with every gust of wind, looks so like a decay, and seems so near it, that whenever it does fall, all that 'tis likely will be thought strange in it will be, that it did not fall a hundred years sooner."

That the structure was in a perilous condition early in the reign of George III. is evident from the fact that about 1768 James Essex found, on his appointment as surveyor to the fabric, that the east end of the choir was two feet out of the perpendicular. By an ingenious arrangement of bolts and screws, he effectually restored the east end to its proper position.

In a lethargic state the great church remained until 1839, when George Peacock became Dean and initiated the work of restoration. In 1852 the works in the choir were finished, with the exception of the reredos and the stained glass, which were later additions.

Beautiful and elaborate both in design and execution is the oak and metal screen separating the choir from the octagon. The forty-nine scriptural groups which fill the spaces of the stalls between their arcades

and surmounting canopies were added later. They are from the ateliers of Abeloos of Louvain.

In the new portions of the stall work significance was given to the statuettes by making them represent the chief founders or builders of the cathedral, and holding scrolls inscribed with the ground plans of the parts of the fabric with which each was connected.

The groups in the reredos, completed in 1856, are remarkable as being the earliest in which sculptured scenes from the Life of Our Lord were introduced on so large a scale since the Reformation.

The material is alabaster, temperately coloured, and the whole forms, together with the environing tombs of Bishops Redmayne, Kilkenny, Hotham, De Luda, and Barnet, and that of Tiptoft, Earl of Worcester, a most graceful and at the same time imposing assemblage of works in ancient and modern sculpture.

The mediæval glazing of Ely Cathedral having disappeared entirely during the Great Rebellion, the church remained entirely destitute of fenestral embel lishment until the episcopate of Bishop Keene (1771-81). A figure of St Peter—now in the last window of the northern nave triforium—and some heraldic work inserted in the three lower lancets, interesting as a proof of how the art never completely died out in England, constituted, together with the cinque-cento foreign glass presented to the west window of the nave early in the last century by Bishop Yorke and Dr Thomas Waddington, and some heavy work of about 1840 in Bishop West's Chapel, the only fenestral embellishment of the church when the restorations were commenced. Since then, splendid individual munifi-

cence has enabled many of the windows to be filled with stained glass.

The stained glass which so beautifully terminates the unrivalled vista of 517 feet, is perhaps the most satisfactory. For this glass, a noble legacy of £1500 was bequeathed in 1836 by Bishop Sparke, whose kneeling figure may be discerned at the bottom of the northern lancet in the lower tier.

The work of restoring and embellishing a church that was one of the first to open its doors to the sculptor and painter, was pushed forward with equal vigour by Dean Peacock's successor, Dr Harvey Goodwin (afterwards Bishop of Carlisle), the two great works that mark his tenure of the deanery (1858-69) being the restoration of the octagon and lantern, and the painting of the nave roof.

The plans for the restoration of the octagon were carried out by a special subscription, as a fit memorial to the fame and earnest zeal of Dean Peacock. While the work was in progress the greater part of the timber work was proved to be original, having from the bottom to the top the carpenter's marks of Walsingham's workmen, and by which, having prepared their work in the field, they were enabled to put it together in its place. It was 1879 before the work on the exterior of the octagon and its lead-covered surmounting lantern was completed by the addition of pinnacles to the eight great turrets which for five centuries had been so loudly exclaiming for them, and by the flying buttresses connecting it with the slender pinnacles at its junction with the four arms of the cross.

Meanwhile, the painting of the nave ceiling with the

Radix Jesse had been brought to a successful issue. The scheme is simple but complete. It begins with the creation of man by Our Lord as "The Word," and after two subjects—the Fall, and the figure of Jesse—the rest of the roof is occupied by the genealogy of Our Lord, with small busts of the royal line from David supported by attesting prophets, and the heads of the genealogical list of persons mentioned in St Luke's Gospel, finishing at the east end of the nave by the Session in Majesty.

Upon the elevation of Dr Harvey Goodwin to the episcopate in 1869, the works of restoration and embellishment were continued under Dr Merivale. These included the restoration of the south transept, western portal and door; the reparation of the western tower, which had again shown the effects of undue pressure; the repairs of the buttresses and foundations of a part of Northwold's work which showed signs of weakness after an unusually dry summer; the repairing of the nave from the west end to the octagon; and the completion of the stalls and the octagon.

Mention should be made of the Music Library with its collection of ancient choral services and anthems preserved among the manuscript scores and part books through the care and industry of James Hawkins, organist of the cathedral from 1682 to 1729.

PETERBOROUGH

EXCELLENT near views of this cathedral may be had from almost every point of its precincts, which are pleasingly laid out with trees and shrubs. Of the more distant views perhaps the most delightful is that from the meads to the east of the city, but most impressive of all is the first sight of its "majestick front of columel work," as the train enters the Great Northern Railway station.

Then, as the traveller passes beneath the gateway separating the precincts from the market place, the whole majesty of this unique façade bursts upon him.

Founded in 665 by Saxulf, a Saxon priest, under the patronage of Peada, King of Mercia, Peterborough Cathedral was laid waste two centuries after by the Danes; and after lying desolate until about 966, was rebuilt by Æthelwold, Bishop of Winchester, who caused it to be peopled with Benedictine monks, and dedicated to St Peter.

The Saxon church, the foundations of which were discovered on the site of the present south transept in 1887, was of comparatively humble dimensions; but the monastery rose to great wealth and importance, so

much so that when in 1118, under the Norman rule, John of Seez became its head, he determined to rebuild the church and its adjacent buildings on a scale of splendour commensurate with its rank.

The work of this abbot, and of his immediate successors, Henry of Anjou and Martin of Bec, comprised the apsidal choir with its aisles, and the eastern side of either transept.

The apse is a feature never really satisfactory without a groin, but in spite of this deficiency the aisleless one at Peterborough must be styled truly grand, and, although much altered in regard to its fenestration, has kept its Norman character wonderfully well. Just within it stands the High Altar, with its Italianising Gothic baldachino of richest materials.

Groups of tall slender Norman shafts divide the apse into five deeply splayed compartments of four stories, in which the three uppermost have windows. Except in the two lowest stories, where the Norman work has been completely concealed by Perpendicular, these five compartments of the apse at Peterborough communicate with one another by arches cut in the walls.

Each side of the ground storey is occupied by five modern Late Decorated niches with projecting canopies. In the next tier, the Norman work has been quite lost in the Decorated, the inner face of the splay having an ogee arch, cusped and subcusped within a square label, and the outer one Perpendicular tracery.

The two side windows of this tier are built up, but the Decorated tracery still remains in them. The third and fourth ranges of the elevation, level with the triforium and clerestory of the presbytery retain their

Norman inner arches; but the windows in the depth of the wall are Late Decorated ones of three lights, those in the clerestory tier being more obtuse-headed than the ones below them.

Abbot William de Waterville in 1155 built three stages of the central tower, and two bays of the nave, sufficient to resist the thrust of the former, and to contain the stalls of the monks. As in the generality of cruciform Norman churches, where the eastern arm was short, the choir occupied the floor space beneath the central tower and a small portion of the nave, leaving the eastern limb to form the ritual choir or presbytery.

In 1272 Prior William Parys commenced a *Lady Chapel* on the eastern side of the north transept, from which it was entered. Begun as it was at an epoch when the Early English style was merging into the Decorated, this Lady Chapel at Peterborough must have been one of the most beautiful structures of its age and class, to judge from such remains of it as two arches built up in the first and second bays of this transept, and from the window occupying the third bay; but at the Restoration it was demolished to supply materials for the reparation of the damage done to the church by Cromwell's soldiery in 1643. About coeval with the Lady Chapel is the north-west tower, a well-proportioned pinnacled one rising at the junction of the western transept with the aisle, and forming a noble feature in the group.

Some time during the first half of the thirteenth century, though the exact date is not known, this, the most glorious of our abbey churches, was completed in

PETERBOROUGH CATHEDRAL, FROM THE NORTH.

all essentials by that deeply-recessed Early English façade which in England at least may be considered peerless.

In its restoration during the last century every possible fragment of the ancient masonry was preserved, so much so that unless people were informed to the contrary, they would be unable to tell that this unique Early English west front of "Peterborough the Proud" had been "restored" at all.

The ever-increasing splendour of the services in this most majestic of abbeys, coupled with the demand for room in which to display those shrines and reliquaries in which Peterborough was very rich, called for an enlargement somewhere. The result was, that in 1438 Abbot Ashton commenced what is styled the "New Building," which occupies the place assigned in a greater number of our cathedrals and large churches to the Lady Chapel.

The architect of this addition to the cathedral appears to have gone about his work in a very conservative manner, merely removing the east end of either choir aisle, and prolonging the wall to the length of four bays, until he had obtained a spacious parallelogram, squaring the Norman apse of the choir very skilfully. A little longer from north to south than from east to west, this New Building is exactly coincident in width with the nave and aisles of the cathedral. The windows, four on the north and south sides, and five on the east, are good examples of Perpendicular work, with acutely Pointed arches, those on the two former sides being each of three lights, and those on the latter of four; and, when filled with stained

glass, must, together with the bold fan-traceried vaulting and the richly appointed altars, of which one doubtless stood below each window facing east, have presented an appearance of much splendour. Externally each buttress mounting up into a turret commensurate in height with the parapet surrounding the New Building, terminates in the seated figure of an apostle. Worked into the parapet the initials R.A. (Richard Ashton, the abbot under whom this part of the cathedral was begun), and R.K. (Robert Kirton, the abbot who carried it on to completion), together with their rebuses—an ash-tree on a tun, and a church (kirk) on a tun—may be distinguished; also the alternate monograms, I.H.S. and M. (Jesus and Mary). The string-course above the east window has the name Karton, which over another window is spelt backwards, Notrak.

It was long before English builders gained sufficient courage and skill to throw a stone vault over their wide central spaces. In the ceiling of the nave and transepts at Peterborough, we have a specimen—the only one that has survived the casualties of the elements, or the more ambitious taste of later generations of church improvers—of the mode of roofing wide central areas universal during Norman times in England. To be sure, a flat ceiling is found covering the nave in the Norman cathedral of St Alban's, and, until of late years, that of Southwell, but these are later imitations of the original roofs. It was not that the constructive principles of vaulting were unknown, for, during the whole of the Norman period, the aisles of our great churches were regularly vaulted in stone.

But the Anglo-Norman builders were indifferent engineers, as the repeated falls of their central towers proves, and the timidity and self-distrust of inexperience crippled all their efforts in a new and untried path.

So much was this the case, that, though in the cathedral of Durham—perhaps our most original and satisfying Norman church—the vaulting shafts show that a stone roof formed part of the architect's designs from the first, it was not until the style was passing through the Transitional period into Early English, that builders were found sufficiently bold to carry out the intention. As originally built, the painted ceiling of the nave at Peterborough was flat, but when, warned by the fate of the Norman tower at Ely, the monks of Peterborough rebuilt theirs about the middle of the fourteenth century, and changed the eastern and western arches supporting it from Round to Pointed, it was necessary to make an alteration in the shape of the roof.

It is still flat, but with sides of sufficient slope to enable it to clear the apex of the western arch of the lantern. The Norman arches opening from the crux into the transepts being retained, no alteration in their roofs was necessary, and on that account they are very valuable. In the choir, the roof belonging to the Perpendicular period is still of wood, and flat in the centre, but the groining ribs which start from the old Norman shafts are carried up to meet the flat portion in a curve which follows the eastern arch of the lantern. Above the apse, however, the roof retains its entirely flat character, and is in consequence somewhat lower than that over the choir. It was decorated in 1855.

The nave is destitute of furniture, save for a heavy "Romanesque" pulpit in red Mansfield stone, and a lectern, both presented for use at the special Sunday Evening Services in the nave inaugurated in 1859.

The aisle windows, with their five lights, incipiently traceried and grouped beneath a segmental arch, are late thirteenth-century insertions, and afford a fine field for the display of stained glass. The triforium arcade —a round arch enclosing two smaller ones with the tympanum unpierced—closely resembles that of Ely, and, like it, underwent great alterations in the fourteenth century, when the outer walls were raised, the sloping roofs converted into flat ones, and the windows entirely altered in the style of their age. They are segmental-headed ones of three lights, with curvilinear tracery similar to those in the apse, and, with the earlier windows in the aisles, and the Perpendicular tracery that has been inserted in the Norman windows of the clerestory, combine to impart an air of great richness to the elevation viewed exteriorly.

One great object in the alteration of the triforium at Peterborough, and also at Ely and Norwich, was evidently to remove darkness, and thus these triforia became practicable galleries lighted from without.

In the southern aisle of the choir, just within the fourth bay, is the stone marking the spot where, for twenty-five years, the body of Mary Queen of Scots rested until its removal by order of her son James I. to Henry VII.'s Chapel at Westminster. It was not until six months after her execution in the neighbouring Castle of Fotheringhay that the body of the unfortunate Queen was interred here by torch-light, 30th

July, 1587, when it was met at the entrance of the cathedral by Bishop Howland, who conducted it in solemn procession to the vault prepared for it, in which it was immediately laid.

Fifty years before, another queen had been laid to rest beneath the vault of Peterborough the Proud—Catharine of Aragon, who died in dignified retirement at Kimbolton Castle on the 7th of January, 1536.

"For her sake," says Gunton in his History of the Cathedral (1686), "the church of Peterborough fared the better at the dissolution of abbeys and was turned into a cathedral, as if King Henry should favour his wife's grave in this place." No costly monument was ever raised over her remains, a slab of blue stone alone marking the spot.

Thus Peterborough Abbey was selected by Henry VIII. for the cathedral of one of the six bishoprics, which he created partly out of the revenues of the suppressed greater religious houses.

In 1643 Peterborough was occupied for a fortnight by two regiments of the Parliamentary troops commanded by Cromwell.

Besides all the seats, stalls, and wainscots, the Puritans destroyed a great brass chandelier hanging in the middle of the choir, and holding a dozen and a half of lights, together with another "bow Candlestick about the Brazen Eagle, tapestries, the furniture of the altar, and the reredos, a curious piece of stone work admired much by Strangers and Travellers; a stately Skreen it was, well wrought, painted and gilt, which rose up as high almost as the roof of the church

in a row of three lofty Spires, with other lesser Spires growing out of each of them."

Painted on the ceiling of the apse above the High Altar was a picture of Our Saviour, seated on a throne, one hand erected, and holding a globe in the other, and attended with the Four Evangelists and saints on each side, with crowns in their hands, the whole representing what in sacred art is styled a "Doom." This, too, was singled out for destruction with muskets, the perpetrators crying out as they did so, "Lo! this is the God these people bow and cringe unto; this is the Idol they worship and adore." The stained glass throughout the cathedral was smashed, the cloister demolished, and the building afterwards used as a rope walk.

In the Morning Chapel are two stalls with Early English columns and Jacobean backs and canopies, which would seem to be the only fragments that have escaped the general wreck.

At the close of 1882, the news that a greater part of the central tower of Peterborough Cathedral was "in a state of movement," which nothing short of entire reconstruction would remedy, created much alarm. Accordingly, in the spring of 1883, the work of demolition began under Mr J. L. Pearson, and a year later, on 7th May, 1884, the corner stone of the new tower was laid.

Almost the only piece of ancient furniture possessed by the cathedral is the lectern in the choir: its date is about 1472.

Passing along the last two bays of the aisles, now fenced off from the nave by the new choir fittings,

with their stone screen, the whole majesty of the eastern part of the church bursts upon the visitor. The transepts—each lighted on its principal face by three stories of Norman windows, filled with Perpendicular tracery—are deep, but broad, and the general effect, looking thence across the choir, has scarcely a rival in the kingdom. The splendour of the *ensemble* is no doubt heightened by the lantern, which is open to its full height above the four great arches of the crossing, showing the roof groined in wood, with the ribs of its lierne vault meeting at the centre in a boss, carved with a figure of Our Lord holding the orb of sovereignty.

The earlier character of the work here is chiefly proclaimed by the columns of the arcades opening into the eastern aisle of either transept, and also by those of the presbytery. Instead of being gathered up, as in the nave, into graceful clusters against the vaulting shafts, the piers in the whole of the church east of the lantern are ponderous masses, some circular and others polygonal, with plain cushion capitals, but they are of the same height as those in the nave, likewise the triforium and clerestory, so that, as at Ely, the continuity of leading lines is a remarkable feature.

In Peterborough Cathedral we have a perfect illustration of the progress of architecture from the massive Norman of the choir, through the lighter work of the transepts and the nave, to the Transition of the western transept which so beautifully links the pure round-arched style with the pure Early Pointed.

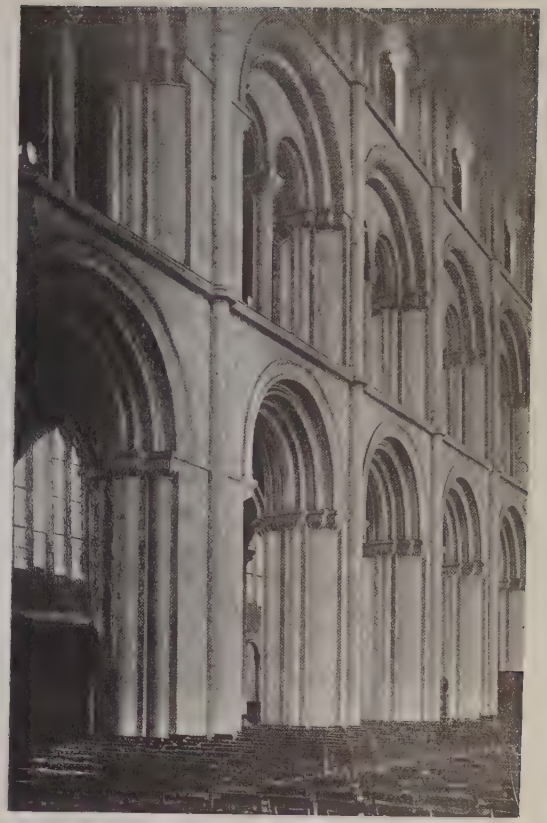
NORWICH

THE See of Norwich cannot boast the remote antiquity of Canterbury, Rochester, Lichfield, or York, having been established here only at the end of the eleventh century on its removal from Thetford.

Herbert de Losinga came from Normandy with William Rufus, and purchased the bishopric for £1900 —a vast sum in those days. He also bought for his father the dignity of Abbot of Winchester, but being cited before the Pope in 1093 for these and other simoniacal practices, he was sentenced to lose his pastoral staff and ring as a penance for his misdoings, and to build certain monasteries and churches at his own cost, of which this stupendous structure at Norwich would appear to have been one, and shortly after he began the cathedral.

The foundation deed was signed in 1101, so that this enormous church, of which nearly the entire shell of the original fabric has come down to our own day, must at this time have made considerable progress, together with the conventual buildings which were ready for the reception of sixty monks of that celebrated Benedictine order which, in the ninth century,

NORWICH CATHEDRAL, FROM THE CLOISTERS.



PETERBOROUGH CATHEDRAL.
NORTH SIDE OF THE NAVE.

had absorbed and extinguished almost every other in Western Christendom. It is probable that Losinga saw the completion of the presbytery, with its procession path and beautiful trefoil of circular chapels, of which two remain; the lantern surmounting the four great arches at the crossing; the transepts, each with an apse on its eastern side, and a portion of the nave, sufficient to contain the *chorus cantorum.* To Losinga's successor, Eborard, or Everard, who "loved his monks at Norwich with the utmost affection," we owe the remainder of the nave, which must have been completed very shortly after the first half of the twelfth century. During the episcopate of William de Turbe, a monk of the priory, who had been elected bishop on the deposition of Everard in 1145, the church was greatly injured by fire, but was restored, and the central tower carried on to completion by his successor, John of Oxford.

The exquisite Early English arches, rich in the four-leafed ornament, which gave entrance to the Lady Chapel, are all that now remain to indicate its architectural beauties.

The heads of the two beautiful Pointed arches once leading into this chapel, as well as the large quatrefoiled circle above them, have been filled with white glass covered with delineations in lines of flowers, foliage, etc., interspersed with bands of coloured glass, altogether forming rich and varied patterns. Besides that of the Lady Chapel, the sites of two others remain on the north side of the north presbytery aisle.

On the Festival of Saints Peter and Paul, 29th June, 1272, the central tower was struck by lightning,

and on the morrow of St Lawrence, in the same year, one of those emeutes which in mediæval times were so frequent between the monks and the citizens, broke out, when the Close was besieged, the records burnt, and the conventual buildings sacked. In the retribution inflicted on the citizens they were made to pay a fine of 3000 marks, which no doubt was of great assistance towards the works of the repair, which appear to have taken some time. Indeed, six years rolled by before the cathedral was thought to be in a fit state for its reconsecration and dedication to the Holy Trinity, which took place on Advent Sunday, 1278, in the presence of Edward I. and his queen, and an august assemblage. The day was also signalised by the enthronement of William Middleton as twelfth Bishop of Norwich.

In 1362 England was visited by a furious hurricane which overthrew the spire of Norwich Cathedral, at that time of wood, covered with lead. It fell on the presbytery, and was the cause of the material alteration which took place in that part of the cathedral during Bishop Percy's episcopate. The very perfect collection of sacrists' rolls still existing, show that large sums were disbursed for repairs between 1364 and 1369, and it was then that the present clerestory of the eastern arm was constructed. Many architects of the epoch would have removed the Norman presbytery altogether, but Bishop Percy was very conservative, for he kept the original arcades and triforia intact, grafting upon them that lofty clerestory with its foreign-looking apse of graceful four-light windows, whose tracery, so valuable and admirable a specimen of

the transition from the curvilinear, is enhanced by the fact that its exact date is known.

A century later (1472-98) Bishop Goldwell endowed this part of the church with its stone vault and the flying buttresses and pinnacles in the form of seated figures.

On either hand, immediately on entering the choir, are the stalls, sixty-two in number, originally intended for the prior, sub-prior, and sixty monks. Their carving and details, which are Perpendicular, and probably of the fifteenth century, are excellent, and deserve the closest examination. The *misereres* are of two periods. The earlier, which in all probability belong to the beginning of the fifteenth century, are marked by a ledge or seat with sharp angles; the later, which date from the end of the same century, have a ledge rounded at the sides, and sinking inwards at the centre.

In the apse, and on the south side of the presbytery, the tracery in the windows is transitional between Late Decorated and Perpendicular, but on the north side it belongs entirely to the latter style.

Between the windows on both sides are lofty deep niches, feathered and canopied, which doubtless once contained statues. From the top of these niches spring the ribs of the vaulting added in the fifteenth century by Bishop Goldwell, and which, although featuring that in the nave, is inferior as regards its bosses, which are neither so elaborate nor so varied. Many of them bear the rebus of Bishop Goldwell (a well, *or*).

There is a very fine piece of recent stained glass in the central window of the triforium, whose walls have

retained their original character more perfectly than anywhere else in the cathedral. The square-headed windows lighting the triforia of the presbytery are late insertions, but far superior to those in the nave, both in detail and execution.

Here the Late Decorated tracery, alternating with Perpendicular, proves how hard the former style died in this part of the country.

In the central arch of the apse, at a considerable elevation, is the original bishop's throne, a large structure resting upon a round-headed arch which is seen from behind. In the arches on each side of the throne, the stone seats for the clergy in attendance upon him still exist at a lower level.

Another interesting object is preserved in the procession path. This is a painting, carefully framed and glazed, of the latter part of the fourteenth century, formerly the altar-piece of the Jesus Chapel. It is about 8 feet long, and contains in five compartments the Flagellation, the Via Dolorosa, the Crucifixion, the Resurrection, and the Ascension.

A vault crossing the north aisle of the presbytery at its most easternly bay, and supporting a gallery known as the Confessio, has given rise to much discussion among archæologists. It was in all probability a place for exhibiting the relics of the church kept in a chapel, now destroyed, but of which there are evident traces on the exterior. That it had an immediate connection with this gallery is proved by the traces of steps leading up to it from the choir. The quadripartite Norman vault over this gallery has four painted groups, each composed of three figures. Those on the

western quarter are, the Blessed Virgin and Child between St Margaret and St Catherine; on the eastern one St Peter, St Paul, and St Andrew; on the northern St Martin, St Nicholas, and St Richard; and on the southern St Edmund, St Lawrence, and a bishop.

Of the six chapels which originally fringed the Norman aisles of the presbytery and apse, three alone remain—the interpolated Late Decorated one of St Mary the Less, or Beauchamp Chapel, rectangular and richly vaulted, opening out of the southern aisle, and the St Luke's and Jesus Chapels, which form part of Losinga's original work, opening from the procession path. Both these chapels are circular, with an additional semi-circular recess for the altar on their eastern sides, and are continued to the height of the original Norman walls of the triforia. Both these circular chapels were restored, under the direction of Sir Arthur Blomfield, who reproduced their original polychromatic decoration with, perhaps, too little reserve; but the stained glass, with which their windows—some Romanesque, others insertions of the Decorated and Perpendicular periods—are equipped, is very good. St Luke's Chapel long served as the parish church of St Mary in the Marsh, and contains the richly carved, but now much mutilated font once belonging to that church.

In the Jesus Chapel some old tiles, found *in situ* during the restorations, have five specks upon each of them, seeming at first sight like mere flaws in the work, but seen on a closer inspection to be designed, most probably, in remembrance of the Five Wounds of Our

Lord. These specks have been reproduced in the facsimile tiles with which the chapel is now paved.

The effect of the lantern, which, with its rich Norman arcading, is open to the height of three stories, is most noble and imposing; but the narrow transepts, 195 feet long from north to south, devoid as they are of aisles, somewhat deprive the crossing of that spaciousness which lends such majesty to those at Ely and Peterborough. In lieu of aisles each transept was provided with an apse on its eastern side. The southern apse has entirely disappeared, but the northern one is still in existence. It can, however, only be entered from without.

With the exception of their sixteenth-century vaulting, and the insertion of some Decorated windows in the ground storey on the western side of the northern transept, the Norman work in this part of the cathedral has descended to us marvellously undisturbed. Although aisleless, these transepts have their sides and ends divided into the three stories, corresponding with those of the nave choir and presbytery. The manner in which the simple round-headed windows in the second tier are seen through the central compartment of a triple arcade, corresponding to that in the one above, is very remarkable. In both transepts the wall of this storey, next to the arch opening into the aisle of the presbytery, has a tall intersecting Norman arcade, behind which is a staircase conducting to the upper parts of the church.

The low-vaulted room at the south-east angle of this transept, now the vestry, was originally the sacristy.

It is Decorated, and the chamber above it was in all probability a chapel of St Edmund.

The great work of the fifteenth century was the vaulting of the nave, whose original Norman roof had perished in a fire originating in the steeple, another one of wood, which was struck by lightning in 1463.

This calamity occurred during the episcopate of Lehart (1445-72), to whom we owe the splendid stone groining of the nave, the graceful crocketed spire, and the spirelets crowning the angle turrets of the central Norman tower, whose extraordinary elongation is no doubt owing to the lowly situation of the church.

In 1509 another fire made way for the groining of the transepts, and thus Norwich Cathedral was provided at different times with those lierne vaults which, next to its almost unaltered Norman plan, constitute its chief glory.

This last addition was the work of Bishop Nix, "a person of very slender character," who changed two bays of the aisle on the south side of the nave into Perpendicular to form a chantry for himself. With this the architectural history of the cathedral may be said to close.

It is not until we set foot within the nave of Norwich Cathedral that we become aware of the impressiveness of its Norman design.

The arcades separating the nave from its aisles are arranged in pairs, but, excepting in one instance on either side, where we have an isolated round column of inconsiderable height but of enormous girth, and scored with spiral mouldings from top to bottom as

at Durham, the piers assume the form either of the section of a round pillar, or a row of three shafts, with capitals mostly of the cushion type. The original Norman vaulting shafts, coupled between each pair of arches, and single between the others, were greatly altered when the flat wooden roof was replaced by the present superb Perpendicular groined one. The coupled shafts which rise to the string-course of the clerestory were joined together much in the same way as at Gloucester, and from the apex of a little arch formed by this junction rises the Perpendicular pillaret which receives the main ribs of the vault—one of the finest and latest specimens of work before the introduction of fan tracery. The alternate shafts are brought down just to the spring of the triforium arches on to a corbel, which takes the form either of an angel bearing a shield, or of the rebus of Bishop Lehart—a hart lying in the water (Wa'ter Lie-hart).

The triforium openings are almost identical in shape and size with those below them. Their flat soffited arches rise in every case from three slender shafts. In the northern triforium the windows are flat-headed ones of three lights, while those in the opposite one are of four, and have segmental heads.

The simple round-headed window lighting each compartment of the clerestory is seen through the high central arch of a triple arcade, whose shafts stand isolated, the thickness of the wall being such as to admit of a passage along its entire length.

In the aisles the original Norman windows have disappeared, except from the tenth and eleventh bays in the north, and the third and fourth on the south.

They have been replaced chiefly by not very good Decorated ones of three lights, with tracery formed by continuing the mullions, crossing them in the heads, and foliating the spaces. The two compartments altered by Bishop Nix—viz., the seventh and eighth of the south aisle—have large Late Perpendicular windows of four unfoliated lights reaching to the vaulting, which rises considerably above the Norman one of the rest of the aisle—plain quadripartite work without ribs, springing from shafts set against the piers of the nave, and from half piers with semi-attached shafts against the opposite wall.

Throughout the aisles, however, the Norman arcading still exists below the windows. The last compartment of this aisle contains the noble Decorated Prior's doorway from the eastern walk of the cloister, with above it a small round-headed window; the monks' doorway, which opens into the western ambulatory, is in the fifth bay.

In the eighth bay an Early English door, with segmental head and curious carving in the spandrels, now blocked up, opened to the green yard of the priory, where sermons were occasionally delivered. The enormous length of the nave of Norwich is only realised when the visitor places himself at either extremity of the aisles.

The present west front is mainly due to Bishop Alnwick, who superimposed the present external Perpendicular screen and porch which forms the chief entrance. The west window, an immense composition of nine lights, very closely resembles the northern one of Westminster Hall.

The group of tall Norman shafts on either side of the central portion of the façade are restorations.

Until the dissolution of the monastery the nave of Norwich Cathedral was crossed by three screens. First, there was Lyhart's Perpendicular *pulpitum,* still existing within the twelfth bay in the form of the present organ-loft, and which completely cut off the part of the church appropriated to the religious from that of the laity. Of this screen the only original part is the doorway and the pillar piscina of the northern altar, which for a time was assumed to be that of St William, the little boy murdered by the Jews of Norwich in 1143-44. Next was the screen or wall crossing the church at the pier between the tenth and eleventh bays, where the vaulting shafts are corbelled off instead of being brought down to the floor. This screen formed a reredos to the Holy Cross, or People's Altar, and was pierced by doorways towards either end, to allow the celebrant to pass completely round the altar when censing it at High Mass, and for the Sunday and other processions to pass through after making a station before the rood, which either stood on this screen or was supported by a beam placed a little above it. This was flanked by side screens and enclosed westwards by a third screen, which would appear to have been of wood—a "cancellum," in fact, about 11 feet high, and fixed into the great cylindrical columns between which it stretched. Then, in continuation of these three screens there were others crossing the aisles, thus forming portions of the aisles into chantry chapels. It is impossible nowadays to form any idea of how much these gigantic English

cathedral and abbatial naves were cut up, and enclosed by screens.

The cloisters, nestling on the south side of the long-drawn nave, are perhaps only excelled by those of Gloucester in richness and imposing architectural effects.

Although built at different periods between 1297 and 1430, we find a general uniformity of style running through the details of this stately quadrangle. This is chiefly observable in the details of columns, capitals, and groinings, and even in many of the mouldings of the four walls. Yet, by close examination, a progressive change in architecture may be found in the tracery of the windows, commencing with those of the eastern ambulatory, continuing through the southern and western ones, and terminating with the northern walk.

By the rebates in the mullions of the upper parts of their fenestration, it may be concluded that the cloisters at Norwich were originally glazed. At the south-west angle, whence one of the few good general views of the cathedral is to be had, are two lavatories, and the whole roof has a great number and variety of bosses at the meeting points of its groining ribs.

In the eastern walk are the three grand entrances to the destroyed Chapter-house, which, despite the late period of its erection, was an oblong with a three-sided apse. The original Norman one was of the same shape, which in Decorated times was chosen in preference to the octagon, partly from considerations of sentiment and partly from those of site.

In the bench table, close to the Prior's Door at the

north-east angle, we have evidence, in certain holes bored in the stonework, that this part of the cloisters was appropriated to the novices of the monastery for the games which they played in their hours of relaxation. Such traces of games may generally be found on the bench tables of cloisters where they have not been "restored away," excellent examples remaining at Canterbury, Westminster, Gloucester, and Salisbury, though they are rarely pointed out to the notice of visitors.

A door in the last bay of the western walk opens into the choristers' school-room. This was, in pre-Reformation days, The Parlour (Locutorium), the meeting place with visitors and trades people. The "private parlour" was for intercourse with strangers; the "regular parlour" was identical with the calefactory, a room provided with a fire for the use of the monks in cold weather; by the Cistercian rule two monks might converse with the prior in it, during reading time.

In taking down one of the canonical houses attached to the cathedral at Norwich, the remains of the Norman refectory came to light. Every feature of the upper arcade was recoverable, and a large portion of it remains *in situ*. Its preservation arose from having served as the south wall of the demolished prebendal houses. This refectory, together with some beautiful columns belonging to the infirmary of the monastery, forms a most valuable addition to the architectural interest of these very pleasant cathedral precincts.

LICHFIELD

LICHFIELD is pre-eminently distinguished by that trio of spires, whose air of feminine grace has earned for them the appropriate soubriquet of "The Ladies of the Vale." Indeed, the whole building is one to which the epithets "graceful" and "elegant" rather than "grand" or "majestic" would be applied.

If tradition may be relied on, the spot occupied by Lichfield Cathedral has a claim to be regarded as one of the most sacred in England. Here, it is said, a thousand Christian martyrs were put to death at one time in the persecution which raged in the beginning of the fourth century under Dioclesian and Maximian. A field in the neighbourhood, which still bears the name of the Christian Field, is pointed out as the scene of this slaughter; and some etymologists have found a memorial of the same event in the name of the city itself. Lichfield, they contend, signifies, in Saxon, The Field of the Dead.

It is certain that the present diocese of Lichfield anciently formed a part of the kingdom of Mercia, which, being conquered by the Christian king Oswy, introduced the Faith into this powerful division of the

Saxon Heptarchy. He made Lichfield an episcopal See, and appointed Duima, a Scotsman, the first Bishop, A.D. 656. After a succession of three others, the famous Chad, who is still deeply venerated at Lichfield, was raised to the Bishopric A.D. 667; and, although he only held it for two years, obtained great renown on account of his piety. For many ages after his death a miraculous atmosphere was believed to surround even the tomb that held his remains, which, until the Reformation, vied with those of Becket at Canterbury, of Edmund at Bury, and of St Alban at Verulam, as a place of pilgrimage.

The first cathedral is supposed to have been begun by Chad's predecessor; but it was not completed till 700, in the time of Bishop Hedda, who translated St Chad's bones, taken from the neighbouring church of Stowe, into it. Of the history of the church, said to have been erected by Jaruman, little or nothing is known except that it suffered greatly from the Danes. When excavations were being made half a century ago, the foundations of a church, less in breadth than the present church by the thickness of the walls on each side were found, terminating towards the east in an apse, about midway of the present choir.

The founder of the present cathedral is usually stated to have been Roger de Clinton, who ascended the episcopal throne in 1128. The church of this prelate had a choir of three bays and an apse. The first addition to it was a rectangular chapel extending beyond the Norman apse for a distance of about 38 feet, and with a slight deflection to the south. The next change involved the demolition of the Norman

choir and the substitution of an Early English one. It extended further east, the aisles being terminated in the same plane with the east end, which was square, and arranged in four bays for as many altars. Eastwards the choir proper opened into the *via processionûm,* as at Southwark, with which the Early English work was contemporary (1200-20), and later as at Exeter, by two arches. This Early English eastern limb, the foundations of whose east end, together with those of the Norman choir, lurk beneath the present pavement, embraced seven bays of the existing one. A sacristy was built against the south aisle of the choir, together with an additional room on the western side, which, in all likelihood, was the Treasury. The reconstruction of the transepts, the core of the central tower, and the erection of the present Chapter-house were the next steps taken towards the transformation of the Norman cathedral, and before the thirteenth century had passed away, the nave, and perhaps some portion of the west front, had been completed.

In all these works the growth of English architecture during that period may be advantageously studied. The last and most important alteration took place during the episcopate of Bishop Langton (1296-1321), who, notwithstanding his persecution at the hands of Edward II., when Prince of Wales, whose hatred he had incurred by boldly rebuking his vices, found time and means to do much for his cathedral.

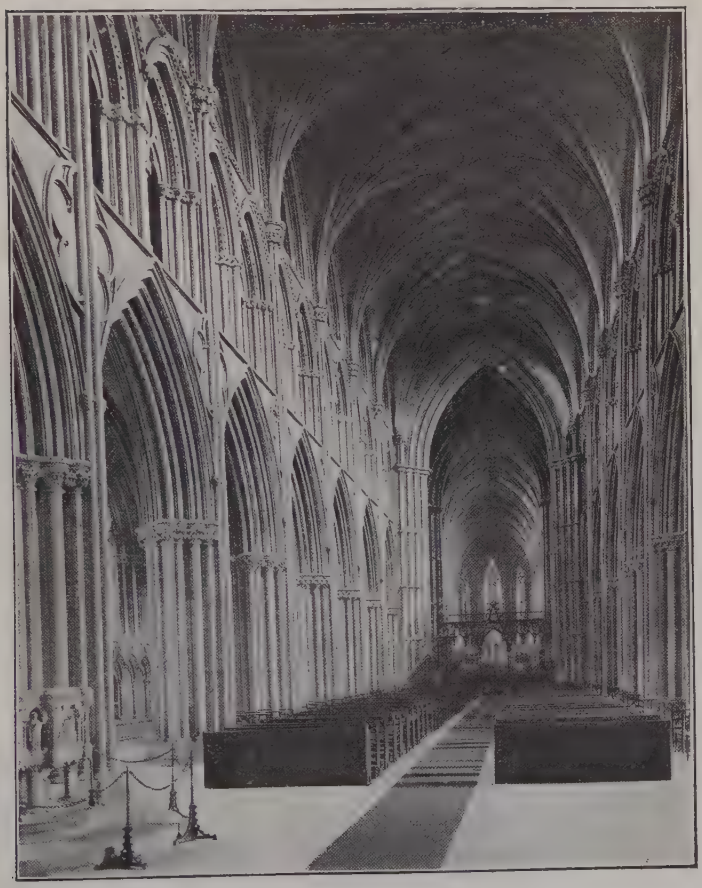
The portion associated with the name of Langton is the graceful and unique aisleless apsidal Lady Chapel, the first of a series of works with which he had doubt-

less intended to supersede the Early English choir, and to afford increased accommodation for the throngs of pilgrims to the shrine of St Chad. As at Wells and York, the Lady Chapel was begun away from the east end of the choir, so that the services should remain uninterrupted as long as possible. The episcopate of Langton's successor, Roger de Northburgh, who ruled the See from 1322-59, saw the scheme of uniting the Lady Chapel with the choir carried through. This work included the demolition of the Early English arcades as far as the third bay east of the central tower, and the rebuilding of the presbytery, making the eastern limb of the church, exclusive of the Lady Chapel, of eight bays instead of seven, as before. The triforium and clerestory above the three Early English bays suffered to remain were rebuilt to correspond with the rest; the western gable of the nave was built, and the western steeples raised. Of the latter, the south-western one is only of Northburgh's days, the other having been rebuilt in Perpendicular times, though the original style was preserved. It is less in height than its northern sister by 2 feet.

Thus the body of the church presents us with an unbroken sequence of works, each illustrating a phase of architecture, *i.e.,* the lower part of the west end of the choir, the crossing, and a large part of the transepts and Chapter-house, Early English; the nave transitional between Early English and Decorated; and the Lady Chapel and remaining portions of the choir, fully developed Decorated.

The central tower was originally a work of the Early English period, but some time in the fourteenth

LICHFIELD CATHEDRAL.



LICHFIELD CATHEDRAL: THE NAVE.

century the original fabric was meddled with, a stone casing being put all round it, and the outer shell or facing of the earlier construction taken away.

The works of the Perpendicular period were neither numerous nor important, though in some respects they may have been vexatious, consisting chiefly in the vaulting of the transepts, the insertion of the large windows in their sides and ends, and of new tracery in nearly all the great clerestory windows of the choir, and several in the Lady Chapel.

Entering this most graceful of English cathedrals by the western doorway, the eye, carried along the 370 feet of continuous vaulting, is caught by the very pronounced deflection of the eastern arm to the north.

A similar example of a strongly marked orientation occurs at Bristol, and, as in the case of Lichfield, is probably a retention of the lines on which the earlier churches were built.

The nave may be held to be almost absolute perfection in design and detail. In progress between 1250 and 1270, it is, in point of fact, Transitional between the Lancet Period as exhibited in the nave of Lincoln, and the perfected Geometrical Decorated of that of York Cathedral, but, notwithstanding the reticence observed in its setting out, the nave of Lichfield is far more satisfactory and more full of poetry than either of those examples, between which it takes up intermediate ground.

In the grandly developed triforium of Lichfield nave we have two richly moulded openings in each bay rising from clustered shafts, each opening being subdivided into two cusped arcades supported on a pillaret

with a quatrefoiled circle in the tympanum. The foliaged ornament here, as well as of the lovely clustered shafts composing the piers of the arcade below, is of the most graceful character, but without any tendency towards naturalism.

In the clerestory the introduction of the spherical window, traceried with three trefoiled circles, was a happy thought on the part of the architect, since it fills up the space formed by the lines of the vaulting much more pleasingly than a small window of the ordinary type.

The aisles, unbroken by porches or other projections, present a uniform series of graceful windows of three uncusped lights each, and traceried with three circlets sexfoiled, except the westernmost one on either side, which has three plain lancets touching the head of the arch only. Many of these windows are filled with stained glass, which, in spite of an absence of uniformity, inseparable from the employment of several artists, is, on the whole, good.

The four great arches supporting the central tower are among the noblest features of the interior. These arches rise from graceful groups of shafts, mostly banded, and all with delicately foliaged capitals. It is rather to be regretted that the crux should have been vaulted in Perpendicular times, as the charming Early English wall arcading just above it has been concealed from view. The ascent to the tower is amply repaid by a sight, not only of this piece of work, but of the rose window and its inner plane of tracery in the south transept gable.

It is to the situation of the cathedral on ground

shelving somewhat abruptly from north to south that we must attribute those flights of steps which confer such picturesqueness upon the transepts, the northern flight being internal and the southern one the reverse.

Of the transepts at Lichfield, the southern is the earlier, having been commenced in 1220. The northern one is twenty years later, and, although the general arrangement is the same, there is a slight difference in the details. Each was planned with an eastern aisle, that of the northern one being considerably larger.

In the southern transept the original Early English fenestration has been restored to the windows on the eastern and western sides, the others retain the Perpendicular work with which Bishop Blyth, early in the sixteenth century, endowed his cathedral.

Originally the transepts appear to have had wooden roofs, which they retained until the beginning of the fifteenth century, when they received the plain lierne vaults with large bosses which we now see.

The manner in which the Perpendicular architects have tampered with the Early English windows in the transepts at Lichfield is vexatious. If we look at the western side of the north transept, from the exterior, we can form some idea of the original form of the windows which in all probability took the form of triplets of lancets grouped beneath an arch—and of how they have been interfered with and transmuted into Perpendicular ones. In the opposite transept we see the original fenestration in the lower tier on the western side, where it consists of simple lancets arranged in pairs without any containing arch, as at

York. The same Perpendicularising process took place with regard to the window above either entrance.

The choir of Lichfield Cathedral, exclusive of the Lady Chapel, is of eight bays, three being apportioned to the *chorus cantorum,* three to the presbytery, and the remaining two to the retrochoir or *via processionûm* behind the high altar.

Three phases of Pointed are employed in this long graceful eastern limb; First Pointed, just emancipated from the Transitional, in the first three bays; Early Middle Pointed in the Lady Chapel; and Late Middle Pointed in the six bays connecting the Lady Chapel with the old *chorus,* in the clerestory and in the vaulting. The junction of the two styles in the third pier from the west on the north side may be advantageously studied.

There is no triforium, unless the passage above the low arcades and the strip of wall relieved by shallow cinquefoiled arcades under the clerestory windows can be called such. These last are of unusually grand dimensions, and when they retained their original curvilinear tracery, and possibly stained glass, must have presented a series of unequalled beauty. The reveals of these windows have the somewhat unusual enrichment of a continuous string of quatrefoils, but the rather coarse rectilinear tracery with which nearly all were filled is detrimental to their beauty. Such early fourteenth-century tracery as remains is of so graceful a Flowing Decorated character as to make one hope that it may some day give the key to the restoration of the remainder.

The whole choir pavement of mixed marble and

tiles, representing some ancient designs which were discovered at Lichfield, will repay examination. That in the bay composing the sanctuary is laid with a series of subjects drawn from the history of the cathedral incised in mastic, on circular slabs of Hopton stone. The whole space is divided into four divisions, in each of which is a main subject in a large circular panel with portrait heads of other intermediate or posterior events, partly illustrative of those which are specifically figured, disposed in a St Andrew's cross.

The reredos of alabaster and varied marbles found in the diocese looks extremely well where it is, being just sufficient to break up the great length of the choir without impeding the view beyond.

The canopies of the four sedilia are of Late Fourteenth Century work. They originally formed part of the great altar-screen partly destroyed in the time of the Civil Wars.

In the south transept, when the front called for prompt treatment some years ago, sufficient traces were not forthcoming to reproduce the great Early English windows with certainty, and the authorities had to be content with replacing the Perpendicular window on the same lines, equipping it with stained glass.

Here we have represented the spread of the Catholic Church under the Figure of the True Vine and its Branches, which bear as its fruits the leading saints and bishops of the most important Sees of Christendom in early ages. This glass, which is very fine, forms a memorial to some members of the Lonsdale family.

In the screen separating the choir from the nave, we have one of the earliest examples of those metal *cancelli* which are almost as characteristic of Sir Gilbert Scott's restorations as his sculptured reredos.

Of course, in a cathedral screen greater massiveness is allowable than in a piece of metal-work for a smaller building. But the way in which the two metals—the bright, shining brass, and the iron utilised as a material for applied colour—are interchanged, keeps up the balance of lightness and solidity.

As in the screen, so in the woodwork of the choir-stalls and bishop's throne, executed by Evans of Ellaston—said to have been the original of "Adam Bede"—Sir Gilbert employed that Early Northern French type of Pointed for which, at the time of the Lichfield restorations, he had so strong a predilection.

The Chapter-house, entered from the north aisle by a vestibule whose walls are enriched with a double arcade containing thirteen seats (where it is possible the pilgrims sat whose feet were washed on Maundy Thursday) is an elongated octagon. It is somewhat later than the Early English portion of the choir and transepts, and in its style, which in many features recalls the more majestic house at Lincoln, may be said to take up ground intermediate between the transepts and the nave. As a work of its age, the Lichfield Chapter-house ranks high among buildings of this class, of which there is no parallel instance in Continental architecture.

The later Early English of its style is proclaimed chiefly by its windows, in whose two acutely pointed uncusped lights we perceive an adumbration of

tracery. The groining ribs descend upon a continuous circular abacus, resembling the base of a second pier, which crowns the exquisitely foliaged cluster of shafts comprising the central column. Between the windows, the ribs descend upon corbels of sculptured foliage, and below them is a continuous arcade of forty-nine arches richly moulded, and springing from slender attached shafts.

The lowness of the Lichfield Chapter-house is attributable to the story introduced above it, a unique feature approached by a circular staircase. The existing library suffered greatly during the Civil War, as upon its roof the central spire fell when it was battered down by the Parliamentary forces. Here is a remarkably interesting collection of books, the nucleus of which was formed by a bequest from the Duchess of Somerset (daughter of the Earl of Essex, beheaded by Queen Elizabeth) in 1673. At different times it has been added to and enriched by gifts from the clergy and others connected with or interested in the diocese.

Admirers of Samuel Johnson should ask to be shown the volume of " South's Sermons," containing pencil marks by the Doctor, from which he made many quotations in his Dictionary. Also an MS. with Sir Christopher Wren's signature, being apparently an account for painting and colouring some part of the cathedral. Just before his signature Wren states that it is " a true copy of the bill taken out of the books of the officers of His Majesty's Works at Scotland Yard, for which Mr Stooper is paid."

In the south aisle the most interesting feature is a

projecting stone gallery in Late Pointed, with gracefully arcaded front, which may have been used for various purposes: such as watching the lights burning continuously before the shrine of St Chad; exhibiting the relics of the Saint to the assembled pilgrims below; and for the Seven Best Boys to chant the *Gloria Laus et Honor* from on Palm Sunday.

Behind this gallery is the Early English "Chapel of St Chad's Head," long a ruin, but restored in 1896. Beneath the gallery is the sacristy, which in all probability is of earlier date than the rest of the Early English work. It also forms the Consistory Court, and above the bishop's chair is some of the excellent seventeenth-century canopy work, so ruthlessly ejected from the choir in 1814.

Of the Lady Chapel it is not too much to say that, next to that of Wells, it is the most graceful building of its kind produced during the Edwardian period of English architecture. It shoots out beyond the lean-to aisles of the choir to the length of three bays. Of these, the westernmost is wider than the other two. The whole terminates in a three-sided apse, whose introduction, at a period when that feature had almost entirely disappeared from English architecture, may not unreasonably be supposed to have been suggested to Bishop Langton on his way home from the Holy Land, by some of those deep aisleless choirs, with tall windows that were becoming so universal in Germany.

This Teutonic character, if I may be allowed to say so, of the Lady Chapel at Lichfield, is accentuated by the wonderful Flemish glass with which its windows are now entirely filled; by the graceful altar-piece in

the form of a painted tryptich, and by the statues of Holy Women which now fill all the niches between the tall graceful windows.

Some years ago, stained glass, bearing the arms of the kingdom of Arragon, and believed to have been brought from the Low Countries between 1840 and 1850, was purchased for the cathedral by the executors of the Marquis of Ely. This glass has now been placed in the two great windows at the west end of the chapel, and experts have pronounced it to be of the same school as the glass from Herckenrode. It bears among other mottoes the well-known one of Charles V., "plus outre"—*i.e.*, "plus ultra."

One of the greatest treasures possessed by the cathedral is the famous MS. of St Chad's gospels. These consist of an imperfect manuscript containing the gospels of St Matthew and St Mark complete, and that of St Luke down to chapter iii. 9, in Latin, written about A.D. 700, in mixed uncial and minuscule characters of Irish type, on one hundred and ten leaves of thick vellum, with twenty lines to a page.

Of the numerous beautiful objects enshrined in Lichfield Cathedral perhaps none is more generally enquired for, or has such a fascination for the visitor, than Sir Francis Chantrey's "Sleeping Children" at the East End of the south choir-aisle.

Such was the press to see these children in the exhibition of the Royal Academy in 1817, that there was no getting near them. Mothers, with tears in their eyes, lingered, and went away, and returned, while Canova's now far-famed figures of Hebe and Terpsichore stood almost unnoticed by their side.

Under Henry VIII. the cathedral became a prey to depredation, with the exception of the shrine of St Chad, which was saved by the intercession of the Bishop, Rowland Lea, who obtained it from the king. The reformers under Edward VI. completed the work of devastation.

During the Puritan ascendancy no cathedral fared worse than Lichfield.

At the Restoration Dr John Hacket was appointed prelate. On his arrival he found the church little better than a heap of ruins, but, zealous in the cause of religion, he immediately set to work with an activity rarely equalled. By his unwearied diligence and munificence, the cathedral had nearly regained its original beauty, and was reconsecrated on Christmas Eve, 1669.

In 1670 Bishop Hacket ordered a peal of six bells for hanging in the tower. One of them had been hung during his illness.

"He went out of his bedchamber," says his biographer, Dr Plume, "to hear it; seemed well pleased with the sound, and blessed God who had favoured him with life to hear it; but at the same time observed that it would be his own passing bell; and, retiring into his chamber, he never left it until he was carried to his grave."

The central spire which had been battered down was restored at this time, and in a manner which proves how accurately the seventeenth century could rebuild Middle Pointed work with old materials when it had the will to do so. The tracery of the west window was also very fairly restored at this time, through the

munificence, it is said, of James II. when Duke of York. It consisted of a large rose resting upon a transom, below which were six lights of equal height.

Early in the last century seven windows in the eastern part of the cathedral were equipped with some remarkable sixteenth-century stained glass. It was obtained by the Dean and Chapter in 1802, through the assistance of Sir Brooke Boothby, Bart.

In 1856, the walls which had been run up between the eight bays on either side of the choir were removed under the direction of Mr Sidney Smirke, who shortly before had "restored" the south side of the nave. Two years later designs were prepared by Sir Gilbert Scott, for the entire restoration and refurnishing of this part of the church, and the restorations made such good progress that by the autumn of 1861 the cathedral had been thrown open from end to end, just as we see it now, except that the reredos was not in position.

Notwithstanding the modesty of its dimensions, the west front of Lichfield comprises far more poetry than is spread over the whole surface of Cologne.

Wherever any fragments of ancient statuary remained they were scrupulously preserved, and the beautiful result we now see was due to its being a faithful and exact reproduction of the original design.

With the exception of two figures upon the north-west tower, all the imagery defaced by the Puritans during the siege was removed in 1749.

About 1874 a scheme was drawn up for a complete restoration of the façade, and for refilling the empty arcades with imagery. The work, entrusted to four

sculptors, was commenced in 1877, and seven years later it stood completed.

The injuries due to natural causes would not have been so serious had the cathedral been originally in more enduring stone.

It was suggested to Sir Gilbert Scott that a stone pulpit should hang from the large pillar at the end of the nave, after the fashion of the beautiful model at Holy Trinity Church, Coventry. To this, however, he objected, because it would involve the cutting away of a large quantity of the original fabric. Would the same objection, it was said to him, apply to metal? "You have hit it," was his answer; and straightway Mr Skidmore was commissioned to execute the design, which the architect placed in his hands; with what success all can judge.

The font of elaborate and coloured marbles stands within the second bay on the north side. Its design is octagonal, the cardinal sides being longer and containing groups, while figures stand in the short oblique sides. The basin is supported by one large and four small circular shafts. The whole is solid and massive without being heavy, and the execution very commendable.

In his sermon preached at the service of Thanksgiving on the octave of St Chad's Day, 9th March, 1901, to commemorate the conclusion of the work, Dr Maclagan, Archbishop of York, very justly observed: "Step by step this most beautiful of English cathedrals has been restored to more than its ancient beauty, and carried on to what we may almost call its present perfection."

CHESTER

CHESTER may be said to have two cathedrals. St John's Church must, when perfect, have been a finer building than St Werburgha's. However, Henry VIII. thought proper to select St Werburgha's as the seat of one of those five new bishoprics which he had created out of the revenues of the dissolved religious houses.

Chester Cathedral is a church of the second order, despite a good deal of beauty in parts. It laboured for more than three centuries under the disadvantage of never having been properly finished, especially as regards its vaulting. To this circumstance, coupled with the disfigurements inflicted upon it during successive debased epochs, is due the sorry plight in which the church was, when, about 1844, Dean Anson sounded the first note of restoration. The good work thus inaugurated by Dean Anson—to whom the stained glass in the five eastern lancets of the charming Early English Chapter-house is a memorial—was resumed by his successor Dr Howson, under whose wise administration and deep veneration for the consecrated thoughts of artists, seconded by the quick diagnosis of Sir Gilbert Scott, the interior of Chester

Cathedral has been made to assume the truly solemn and devotional appearance it now wears.

The ground plan includes a nave with aisles, south porch, and preparations for a western tower; strangely unequal transepts, the southern one aisled; central tower; square-ended choir with aisles, and Lady Chapel. To the north lie very considerable remains of conventual buildings—cloisters, Chapter-house, refectory and Fratry house, the cathedral having been, previous to the dissolution, the church of a Benedictine monastery established in 1095 by Hugh Lupus, a coarse, brutal, bad person, but who, towards the end of his life, was visited with compunction, and desired to found a religious house.

At different times between the thirteenth and fifteenth centuries, Lupus' church has been almost entirely removed, so that every architectural epoch has left its memento.

At a first glance, Chester Cathedral appears to be a somewhat plain specimen of Early English, Decorated and Perpendicular work, not very lofty, and not very long—its measurements from west to east being but 350 feet, and its height 75 feet. But on a closer acquaintance it will be found to assume an air of considerable dignity, from the pleasing distribution of its parts and its elongation towards the east.

Of Norman work, the existing remains are a considerable portion of the north transept, the wall of the north nave aisle, and the foundations of the north-west tower. The Chapter-house and the passage thereto are Early English of the best and most refined type. The choir is a mingling of Early English and Decor-

ated. The south transept and nave arcade are Late Decorated. The nave clerestory, the tower, the east end of the north choir-aisle, and the cloisters are Perpendicular.

From the west door there is a descent of several steps into the nave, which is divided from its aisles by six bays of richly moulded arches on slender shafts clustered against a pier. They are of good Late Decorated character, but alterations were made in the capitals of the northern range at a later period. The easternmost arch on either side has its mouldings carried right down the pier without the intervention of capitals—a massive yet withal picturesque arrangement. There is no triforium, strictly speaking, but above every arch is a narrow frieze, quite plain except in the easternmost bay where it is gracefully pierced, and forming the parapet to a passage made continuous by cutting an arch through the piers to which the groining shafts are attached. The clerestory windows placed rather high up above this quasi-triforium are mostly Perpendicular of a very insipid order, and form part of the works carried out under the two last abbots, Ripley (1485-92) and Birchenshaw (1493-1551). The south aisle has a pleasing range of Late Decorated windows coeval with the arcades; in the opposite one, owing to the abutment of the cloister, they are placed high up in the wall, are low, and Perpendicular.

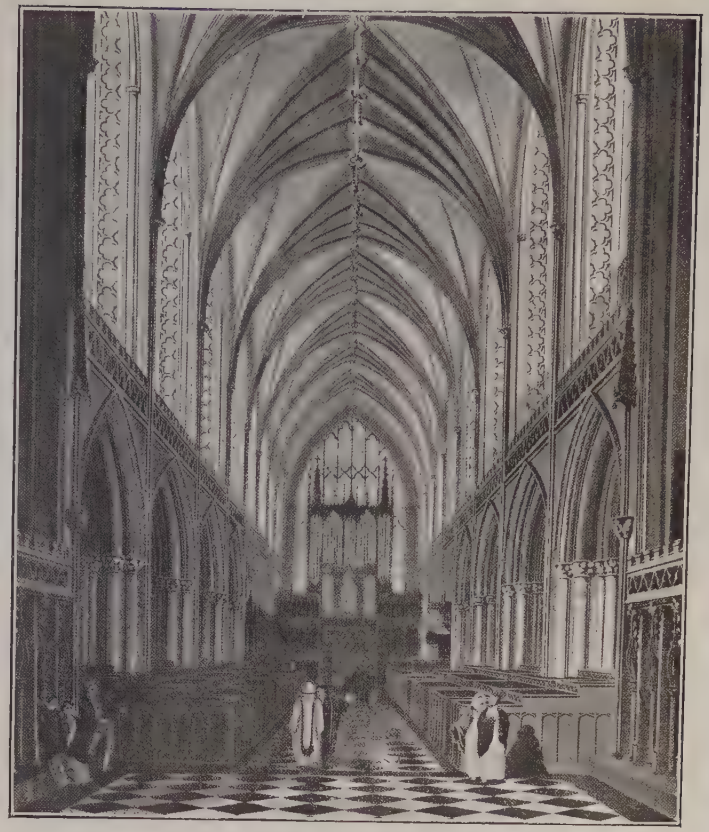
The vaulting of both nave and aisles was evidently contemplated by the monks, but the Reformation overtook the work, and in consequence it languished. Its completion was one of the first things thought of

by Dr Howson when, in 1868, he became Dean of Chester. Until then, the whole of this part of the church had mean wooden roofs. In giving the nave its new vault, Sir Gilbert Scott did not venture upon stone, but, with Selby and York as precedents, he completed the work in oak upon the lines given by the stone springers which had been left by the fifteenth-century builders. Stone, however, was used in groining the aisles, and the effect of both is excellent. The completion of so great and important a work was celebrated by a series of imposing services commencing on the Eve of the Conversion of St Paul, 24th January, 1872.

The erection of the choir occupied, at different times, almost the whole of the thirteenth century, during which the Norman one, which was apsidal and only two bays in length, was gradually removed. In this part of the cathedral, therefore, we have an example of the mingling of the Early English and Decorated styles, grand in elevation, and graceful and lovable in execution and contour.

The choir is five bays in length, the columns dividing it from its coevally vaulted aisles being very graceful ones in isolated clusters of shafts. In each bay is a triforium composed of four trefoil-headed arcades, and above that, a well-developed clerestory with windows of four lights each, whose tracery is modern. In front of these windows a passage way is formed similarly to that in the nave, viz., by piercing the jambs of the clerestory windows, though in this instance the gallery is protected throughout its length by a gracefully pierced parapet. From the choir, a

CHESTER CATHEDRAL.
THE CHOIR, LOOKING EAST.



LICHFIELD CATHEDRAL.
THE CHOIR IN 1813. (From a drawing by Wild.)

noble arch on receding shafts opens into the Lady Chapel, and slightly in advance of it stands the altar, composed of various woods from Palestine, and surmounted by a retabulum representing the Institution of the Eucharist within an oblong arcaded panel, sufficiently dignified without intercepting the view into the Lady Chapel.

The architect removed the Late Gothic accretion to the Lady Chapel, and restored the thirteenth-century three-sided apse to the south choir-aisle, giving it that spiral roof which forms so conspicuous, if not altogether pleasing, a feature in the south-east view of the cathedral.

During the restoration by Sir Gilbert Scott the present roof was constructed entirely in oak, and decorated.

The choir-stalls, and their almost unequalled series of *misereres,* most ingeniously and frankly restored at the cost of various persons connected with the cathedral and diocese, belong to that period when our church furniture was at its best, the Early Perpendicular, and with their spiral canopies present an array little inferior to those of Beverley and Lincoln. They now occupy the first two bays of the choir.

Until 1874 the choir was separated from the nave by a stone screen, but it being essential to open out the choir to the nave, Sir Gilbert Scott, after some reluctance, consented to remove it, and then, without further disturbance of the canopies of the return-stalls than opening out their panels, he applied an open screen founded on their own design to the western side. Portions of the old screen were set up in the side aisles

behind the stalls, and an entirely new one erected within the northern arch of the tower to support the organ.

Scott's arrangement of a portion of the organ above the entrance doorway of the choir screen is very happy. Æsthetically considered, the view, looking westward from the altar steps, may be considered one of the most picturesque in England.

Behind the High Altar, and most probably in the procession path formed between it and the entrance to the Lady Chapel, formerly stood the shrine of St Werburgha—a Mercian princess of the seventh century, who, preferring the cloister to the court, entered the abbey of Ely, over which her great-aunt Etheldreda was then presiding.

About two centuries afterwards, during an apprehended Danish invasion, the remains of St Werburgha were brought for safety to Chester.

The custom in such cases was to erect a costly shrine, and there is no doubt that the one containing the relics of Werburgha gave importance to the church dedicated to the saint in Chester.

When the Lady Chapel was built at the end of the thirteenth century the shrine fell within the choir, and remained there until the Reformation, when it was removed, and the lower part converted into a throne.

On the translation of Bishop Law, in 1824, to the See of Bath and Wells, considerable changes were made in the throne as a memorial of his episcopate. Sir Gilbert Scott replaced it by a throne designed to match, both in style and material, with the stalls.

The shrine was then placed temporarily in the south aisle of the choir, but was afterwards removed to its present position at the west end of the Lady Chapel under the direction of Sir Arthur Blomfield, who, from the recovered parts, was enabled to determine exactly the height of the crown from the pedestal; but no attempt was made to restore it, so to speak, by the insertion of fresh carving, plain stone being used where it was necessary for the preservation of its true proportions.

The Lady Chapel, a graceful work of the Lancet period, had been very rudely handled by the fifteenth-century builders when they extended the choir-aisles.

However, the chapel was fortunate in retaining its graceful Early English vault, and the jamb shafts and rich mouldings of its windows, all of which were filled with Perpendicular tracery. Bit by bit, the thirteenth-century details developed themselves, and eventually nearly every iota was discovered up to the top of the cornice, as well as the parapet over it. The windows gave themselves perfectly, being brought back to their original form of three or five lancets grouped within a pointed arch, and, externally treated panel-wise with regard to the wall in which they are pierced. Certain features had, perforce, to be left to pure conjecture, as, for instance, the pinnacles flanking the eastern gable. The Lady Chapel of Chester Cathedral now wears a very solemn and devotional appearance. The colouration of the simply groined roof with scrolls and medallions was the work of Mr Octavius Hudson, an artist of repute in this particular branch of ecclesiology.

The south transept, a fine piece of Late Decorated architecture, extends four bays beyond the line of the nave and choir-aisles. There is a noble south window of seven lights with Flowing Decorated tracery, filled with excellent stained glass.

YORK

York Minster stands out from other English cathedrals in several important particulars. Not only is it the longest in the extent of its roof, in which the altitude is maintained at nearly the same level from end to end (486 feet), but it covers more ground than any other, its area being 84,860 square feet. With the exception of its Chapter-house, it has no *entourages* such as cloisters, etc., chiefly from the fact that it was a bishop's church *simpliciter,* a peculiarity which it shares with only one other English cathedral of the Old Foundation, Lichfield. The nave, transepts, and choir are all, as regards their central portions, vaulted in wood, and to this circumstance much of the damage committed by those fires to which twice within half a century the building fell a prey, must be attributed, though on both occasions its unrivalled collection of stained glass escaped with little or no injury. Finally, by a singular inversion of the usual order, the choir was the last part of the work to feel the influence of new architectural tastes and ritual requirements, the reason for which will appear from the following brief chronological sketch.

In 624 Edwin, the able and powerful King of Northumberland, married Ethelburga, the sister of Ebald, King of Kent. Ethelburga could not be prevailed upon to give her hand to her idolatrous suitor until he had promised her the free exercise of her religion, and the company of such ecclesiastics as she chose to take with her. Among these was Paulinus, one of the original associates of Augustine, who, before he set out for his new residence, was consecrated Bishop of the Northumbrians by the Archbishop of Canterbury, Justus. The conversion of the King was effected through the influence upon his mind of a vision, or dream, which gave a miraculous kind of interest to the exhortations of Paulinus. The baptism of Edwin gave occasion to the erection of the first Christian Church at York—the mother of the present glorious structure. The ceremony was performed on Easter Day, 12th April, 627, in a wooden building, hastily erected and placed, it is said, on the same spot on which the minster now stands. This, however, was soon taken down by Edwin, who commenced the erection of a new church of stone which did not stand long, having been burnt to the ground by an accidental fire in 741. It was soon after rebuilt; but in 1069 it was a second time reduced to ruins.

When, in 1070, Thomas of Bayeux, the first Norman Archbishop, came to take possession of his See, he found the cathedral in ruins. He repaired it as well as he was able, but towards the close of his Episcopate he began an entirely new church, which, as far as can be judged, was parallel to Lanfranc's cathedral at Canterbury, its plan embracing a long nave, a choir,

formed beneath the central tower, transepts, with eastern apses, and a short apsidal presbytery. In this state York Cathedral remained until the middle of the twelfth century, when Roger, Archdeacon of Canterbury, became Archbishop. This prelate, who presided over the See from 1154 to 1181, was a great promoter of the Transition style. He reconstructed the eastern portion, and the foundations of the transeptal towers erected by him still exist in the crypt.

The next great change in the old Norman cathedral took place in the thirteenth century, when, between 1230 and 1260, the transepts were removed and replaced by those superb specimens of Early English then indigenous to Yorkshire which we now see.

Throughout these transepts the thirteenth-century work is of the most beautiful character, combining delicacy with boldness: and, except in the two windows above the southern entrance where a step towards tracery is evident, is of the Lancet phase. The bays are lofty, the nobly moulded arches rising from clusters of shafts with gracefully foliaged caps, banded at half their height, and sustaining a well-developed triforium, composed of one wide pointed arch to each bay, containing two lesser arches subdivided into a pair of lancet arcades, with a small quatrefoiled circle in the tympanum. The large containing arch has its tympanum similarly relieved, in this instance, with a cinque-foil. The clerestory is somewhat low, and contains five lancets of equal height in each bay, the three central ones being glazed. The roof was originally intended to be vaulted in stone; the present one of

wood is, however, very pleasing, though for the most part modern.

Archbishop Walter de Grey, to whom we owe the south transept, died in 1255, and his effigy, recumbent beneath one of the most graceful pieces of canopy work produced during the Early English period, is in the eastern aisle of this, his own exquisite conception.

There is no finer or more classical work in England than the south transept of York Minster.

The opposite transept, with its renowned lancets, "The Five Sisters," was the work of John Romanus, Sub-dean and Treasurer, who also built a central bell-tower at his own expense. Romanus' work is slightly subsequent to Walter de Grey's, it having been in progress between 1241 and 1260, but there is little apparent change in the style.

In this northern transept we have an instance of that attempt to make stained glass simply an architectural decoration, schemed out by the architect, forming part of his entire plan and harmonising with the architecture. I refer, of course, to that matchless grisaille work resembling a kind of embroidery or needlework which fills the Five Sisters. The universal admiration which this glass excites is sufficient confirmation of the success with which this great principle has been achieved.

In the Decorated period (1290-1350) the idea was also really semi-Mosaic, the glass transparent, whilst the superiority of the draughtsmanship and the conventional imitation and use of natural forms—generally single figures under lofty canopies of exquisite richness, and sometimes whole subjects in

YORK MINSTER : THE NAVE.

narrow niches on grounds of brilliant colours richly diapered—gave it a great advantage over its predecessor. As illustrations of this, nothing could be finer than the glass in the great western window, and those in the passage leading to the Chapter-house. They date from 1338. The glass in the nave aisles is somewhat earlier.

A generation had barely elapsed since the completion of these transepts, when it was determined to rebuild the nave on a scale of much magnificence.

The foundation stone of this great work was laid at the south-east angle on the 7th April, 1291, and during the next half-century, when the Norman nave gradually disappeared, it made steady progress.

The great vaulting shaft is continued down to the floor, thus preventing the arcades from assuming that appearance of strength desirable from an unbroken group of slender pillars. But in the aisles, where each pier is formed of a large group of shafts, the effect is much bolder. Indeed, for spaciousness and majesty the nave aisles of York, with their groined vaults and perspective of clustered pillars, are almost unrivalled. By the time the upper parts of the nave had been reached, the geometrical phase of the Decorated style had attained its highest excellence, and although at Exeter the triforium had sunk into a feature of comparative insignificance, at York it preserved its grand dimensions, though incorporated with the clerestory.

The triforium is composed of five trefoiled arcades surmounted by straight-sided canopies, formed by continuing the mullions of the clerestory windows down to the string-course above the arches. The

tracery in all the windows of the nave at York is not only very beautiful but very instructive, showing as it does that natural growth which has ever been one of the leading characteristics of English architecture. The earliest is, of course, that in the aisles, whose windows, each of three lights, are traceried with three quatrefoils.

In the clerestory we have nobly dimensioned windows of five lights, surmounted by a large circle, with four quatrefoils radiating from a small fleuriated cross, and with small trefoils in the intervening spaces. By the time the western front had been far advanced, the curvilinear phase of the style had established itself, and in the great central window of eight lights we have a fine example of that type of tracery. Considerable remains of glass are to be discerned scattered through the clerestory windows of the nave; the earliest specimen is a portion of a Radix Jesse in the second window from the west on the north side of the clerestory. The period of its execution may be fixed at about 1200.

There is also a good deal of Early English glass, varying in date from the beginning to the middle of the thirteenth century, in the large traceried circle of this window, as well as in those of the five next clerestory windows. We also find some groups of the same period in the lower lights of the fifth and seventh windows counting from the west on the north side, and an Early English subject is inserted in one of the lower lights of the sixth. On the south side considerable remains of First Pointed glass exist in the tracery of all but three of the clerestory windows, and relics of the

same epoch are discernible worked up with other of later date in the lower lights.

Simultaneously with the nave, another great work was in progress at York—the Chapter-house.

Approached like those of Lichfield, Southwell, and Wells from the main fabric—in this instance from the eastern aisle of the north transept by a passage of equal beauty—this house at York, which belongs to the most advanced period of Decorated, is of rare excellence in design and execution. Few things can exceed in beauty the tracery of its windows, which has formed the model for much modern work. It is octangular, but has no central column; consequently its diameter—57 feet—being too great to risk the effect of a stone groining, one has been introduced of wood, which in its construction forms a part of the high-pitched roof.

This conical roof is said to be the only original example of that feature remaining. The entrance doorway from the passage is a most graceful conception, comprising two trefoiled arches beneath one of great span, all springing from clusters of slender shafts with rather naturalistically foliaged capitals.

Between the exterior doors is a niched and canopied figure, though mutilated, of the Virgin and Child, and marks where sculpture has existed are visible in the great quatrefoiled circle that relieves the head of the containing arch.

The iron scoll-work on these doors, which are the original oaken ones, deserves the most careful study, the scrolls, which are cut into leafage and flowers, being admirable in design, and terminating at the top of the doors in dragons and lizard-like monsters. No

less beautiful is the wall arcade above the inner portals with its thirteen pedestals, upon which stood figures of Our Lord (or the Blessed Virgin) and the Apostles, traditionally said to have been of silver gilt.

Archbishop Roger's long twelfth-century choir was still standing, when, in 1355, the works in the nave were brought to a conclusion by the vaulting in wood. It was, however, felt desirable to replace this eastern limb with one that should be more consonant with the grand nave and transepts, and the present magnificent piece of fourteenth-century work is due to Archbishop Thoresby, who seems to have been actuated by the desire to produce something that should exceed all other English choirs both in dimensions and richness of detail.

Commenced in 1361, at a distance of about 80 feet from the eastern wall of Roger's choir, it was determined that this extension at York should not take the form of a mere elongation of the old work by low eastern aisles with a procession path opening into a Lady Chapel as at Exeter, Gloucester, Salisbury, St Alban's, and elsewhere, but, like those at Worcester and Lincoln, should comprise a fitting receptacle for the shrine of William, the great saint of York, for the altar of the Blessed Virgin, a presbytery, and a "chorus cantorum," all under one line of roof. The central portion of the new work was kept of the same width as Archbishop Roger's, but the aisles were broadened, so much so that they included the hitherto projecting eastern transept.

At the time this great work was set on foot, the

flowing lines of the curvilinear phase of Decorated art were gradually losing themselves in the horizontalism of the Perpendicular, but in the arcades separating the choir from its aisles it appears to have been the aim of their designer to assimilate them as far as possible to those in the lately finished nave.

The eastern transepts were reproduced, partly with the view of breaking up the long line of nine bays, and also to perpetuate the memory of Archbishop Roger's transeptal towers; but as they are of the same width as the other bays of the choir and do not project beyond the line of the aisles, they are not observable on the ground plan.

It is in the aisles of this grand eastern limb of York Minster that the Transition from Decorated to Perpendicular is most apparent, these portions having been first completed, but by the time the upper parts had been reached the latter style had fully assumed its sway.

Some delay occurred in the completion of the work, but in 1405 the whole eastern limb stood finished, and thus, in the magnificent central lantern, whose erection followed closely upon that of the choir, the work of three great architectural periods, Early English, Decorated, and Perpendicular met.

The east end of York Minster must be considered the most truly magnificent and truthful of all English cathedral east ends, and its central window, without doubt the grandest in general effect in the country, is, with the exception of that of Gloucester, the finest in point of dimensions, being 78 feet high by 33 wide. Moreover it retains the stained glass with which it was originally filled, a glorious wall of colour on which the

eye rests with an admiration and delight that increases with every visit.

There are many features on the exterior of this noble building upon which I should delight to dwell did space permit, but I cannot quit it without observing that the grand group of towers was carried up and completed, as we now see them, as soon as the works in the new choir were out of hand, between 1405 and 1472. On 3rd July of the latter year, the finishing touch having been put to the minster, it was reconsecrated.

The outer screen of tracery that has been given to the four easternmost clerestory windows on either side is a very remarkable feature, and one whose effect is certainly very enchanting.

It should be borne in mind that in the choir of York Minster we are contemplating what is, to a considerable extent, a modern work. For during the night of 1st February, 1829, it was set fire to by Jonathan Martin, a religious fanatic. On the day of his dire deed, the wretched man Martin attended the afternoon service, and there and then made up the thing he called his mind to destroy the organ. He said: "While I was at prayers that afternoon, I thought it was merely deceiving the people that the organ made such a noise of buzz, buzz. Says I to myself, 'I'll have thee down to-night. Thou shalt buzz no more.'" He concealed himself in the building after the afternoon service of that day, which was Sunday, and by some means or other contrived to elude the vigilance of the officials when closing it.

The fire was not discovered until about seven o'clock the next morning, when one of the choristers, as he was

running round the Minster, slipped upon some ice, and while on his back saw smoke issuing from the roof. The alarm was given, but before aid could arrive the choir had been reduced to a mere shell, though, *mirabile dictu,* the priceless store of old stained glass remained almost entirely uninjured. Splendid individual munificence, however, was forthcoming, and no time was lost in restoring the choir to its former splendour.

The organ anciently stood over the choir door, but was removed thence by order of Charles I., and placed opposite the Archbishop's throne, the King giving for reason that it spoiled the prospect of the fine east window from the body of the church. However, in 1688 it was brought back to the screen, Archbishop Lamplugh and the Earl of Strafford contributing to the charge of it. Of course this organ perished in the fire of 1829, but was immediately rebuilt.

In 1859 it was again rebuilt and in 1902 underwent a thorough renovation. For a second time during the last century did this glorious building fall a prey to the devouring element. On 20th May, 1840, at a quarter before nine at night, the south-west tower was found to be on fire, and, in half an hour after all chance of saving it was rendered hopeless.

The fire soon assumed an awfully grand appearance; and the horror was greatly heightened by the falling at intervals of the fine peal of bells.

About half-past twelve the whole of the roof having fallen in, the flames gradually subsided, and between one and two appeared to be mastered. The destruction, however, was dreadful, every pillar in the nave being more or less injured, and the belfry presenting

the appearance of a shell. With the exception of one near the western entrance which was partially destroyed, the stained glass windows sustained but trifling injury, the glorious western one being entirely preserved.

Once more, splendid individual and public liberality were displayed, and four years later the damage had been completely repaired. About the same time the noble Chapter-house was re-decorated.

Students and *dilettanti* of ancient stained glass will have their tastes gratified, not to say glutted, at York. In no other English cathedral has the coeval vitreous decoration been so completely preserved.

Perhaps it owes its escape under Elizabeth, because it contained nothing of a character that was deemed sufficiently "superstitious," but it is certain that its preservation during the great Rebellion is due to the fact that when the city surrendered to Fairfax in 1644, it was with the express stipulation that neither the churches nor public buildings should be defaced.

As works of special beauty, I would refer to the groups in the great east window, commenced in 1405; to those in the magnificently tall ones lighting the lesser transepts and representing subjects from the lives of St Cuthbert and St William of York; and to the single figures in the third and fourth windows from the east on the north side of the clerestory, which is the earliest Perpendicular glass in the cathedral (c. 1380). Some large figures of St Michael, St Gabriel, and St William, of the Perpendicular period, but inserted in the Early English lancets of the eastern aisle of the south transept, should not be overlooked.

YORK MINSTER, FROM THE SOUTH-WEST.

LINCOLN CATHEDRAL, FROM THE SOUTH-WEST.

The view across the great transept of York minster is, in its way, unparalleled. It unfolds itself so completely all at once that it is not immediately that the eye can measure the enormous space and the great height with which it has to deal. No wonder such a church should still remain a bond of union between the many sects, parties, and classes scattered over the three Ridings. Whatever touches the minster, touches the heart of Yorkshire.

LINCOLN

With some unimportant exceptions, Lincoln Cathedral belongs to that period of church building which extends from the last decade of the twelfth to the commencement of the fourteenth century. It is essentially an Early English structure, and therefore at first sight it might be supposed that little could be said about it; but when we come to examine the various parts minutely we shall find that there exists, in that Early English, more than one phase of the style.

We know that Paulinus, in the old Saxon times, who converted the barbarous inhabitants of the district, built a church at Lincoln which was described by the Venerable Bede to have been erected of stone; but of this nothing is now remaining, and it may have been on a wholly different site. There was no cathedral church of Lincoln until the time of Remigius, the first Norman bishop, who removed the See from Dorchester in Oxfordshire in 1085, and who, like most of the Norman bishops, had a passion for building. Remigius was opposed in the change by the Archbishop of York, yet he pursued the building of the church, and had so far completed it in 1092 that the

day was fixed for its consecration, when, by God's providence, it became that of the interment of its founder. In 1125 a fire occurred, and the roof fell upon the tomb of Remigius. The edifice was then repaired by Bishop Alexander, to whom we may attribute the work of the western doorway, whilst other portions of the front, including the rude bas-reliefs, are probably part of the original work of Remigius.

On his appointment to the See of Lincoln in 1186 Hugh de Grenoble found his church greatly injured by an earthquake that had occured the previous year.

The new prelate, one of the very greatest and noblest of Anglo-Catholic bishops of any age, at once determined to rebuild the shattered fabric, and the architect he called in was Geoffrey de Noyers, who, although French in name, has been proved by indefatigable research to have been an Englishman.

Bishop Hugh consecrated his new church in 1192, and between that time and the middle of the next century the work of rebuilding the Norman church progressed steadily under a succession of bishops and ecclesiastics, until it reached the west front.

Hugh's plan embraced an aisled choir of four bays, an eastern transept with two apsidal chapels in each arm as at Canterbury, and a large semi-hexagonal apse, the foundations of which, like those of the old Norman one, are known to exist beneath the pavement just beyond the eastern transept.

This work was in progress between 1192 and 1200, and comprises a part of the eastern wall of both the great transepts, and the choir as far as the junction of

the eastern transept with the "Angel Choir." The south aisle was built first, and in the eastern bay of it is the only vestige of Norman work left in this part of the cathedral—the billet ornament which occurs in the rib-moulding of the vault.

That St Hugh's choir at Lincoln is the earliest pure Gothic building in the world may be said to be now a matter of demonstration on the showing of the highest authorities both in France and England.

The irregular groining of the choir roof at its west end, the distorted appearance of the tympana of some of the triforium arcades on the south side, and their clumsy clusters of cylinders without capitals, must be attributed to a parsimonious reconstruction after the fall of the first Early English tower in 1240. But elsewhere in St Hugh's choir the workmanship is of the most exquisitely exuberant character, and this is observable chiefly in the aisles, whose walls are adorned with double arcades, one built before the other, yet the hinder one perfectly finished. Perhaps the most characteristic feature of de Noyer's work is, that he seized every opportunity to make detached shafts in situations where engaged ones are usual in Early English. Another peculiarity which I would point out in this choir of St Hugh is the transverse gallery, carried across the north end of the north-east transept at the triforium level—a ritual arrangement connected, perhaps, with the preservation of relics of peculiar sanctity.

It is a consoling fact that the English cathedrals retain more of their old Catholic arrangement and fittings than those of France, while as regards their

fabrics they have suffered less injury, and have preserved their original character in a marvellous degree. As a specimen of an English cathedral choir retaining its mediæval stall work it would be difficult to point to a more beautiful and perfect example than that of Lincoln.

The stalls, sixty-two in number, date from between 1360 and 1380, and as specimens of Early Perpendicular tabernacle work are hardly surpassed. In order to receive them the vaulting shafts of the choir were cut away and replaced by Perpendicular corbels, a piece of foliage being introduced into the caps of the piers to conceal the alteration.

The bishop's throne at the east end of the stalls on the epistle side is a work of 1778, and for its date very creditable. The pulpit was erected in 1866 from Sir Gilbert Scott's designs, as a testimonial to the exertions in the cause of church architecture, of the late Bishop of Nottingham, Dr Trollope.

The brazen eagle lectern in the centre of the choir dating from 1667, and the noble chandelier or branch suspended from the roof are likewise elements conducive to the allied grandeur and picturesqueness of the choir, which is separated from the nave by a solid screen of Early Decorated character. This is one of the nine ancient cathedral roodlofts still in existence; the others being Exeter, Ripon, Rochester, Southwell, and St David's—all of the Decorated period; and Canterbury, Norwich, Wells, and York of the Perpendicular.

On the admission of a chorister at Lincoln Cathedral, a religious service of a very solemn character is used.

The candidate is presented to the Dean, or Canon Residentiary, and after promising obedience in all things lawful, is thus addressed, according to the ancient formula:—

"Thou art admitted a chorister of the Cathedral Church of Lincoln. Take thou good heed that what thou sayest with thy mouth thou dost believe in thy heart, that what thou dost believe in thy heart thou dost practise in thy life; and may God grant thee grace so to worship and serve Him on earth, that thou mayest praise Him eternally among the redeemed in Heaven."

The study of this cathedral on its progress from Hugh's beginning, through the great transepts to the west end of the nave, affords a most interesting development of the Early English style.

Hugh died in 1200, and twenty years later was canonised by Pope Honorius III. According to the belief of the age, the tomb of the sainted prelate became the scene of miraculous cures. Devotees thronged the cathedral earnestly seeking to obtain relief from their maladies, or to secure the influence of the saint towards the accomplishment of their objects; while with the offerings poured into the coffers the clergy were able no doubt, not only to rebuild the old Norman portions of the church on their present grandiose scale, but to erect a larger and more appropriate resting-place for the hallowed remains. This we see in the extension beyond the eastern transept, familiarly known as the Angel Choir, from the sculpture in the spandrels of its five nobly moulded arches.

The great beauty of English complete Gothic is that

natural and gradual development from the preceding style, perhaps nowhere so strikingly illustrated as in this Angel Choir of Lincoln, a typical specimen of that period of architecture which belongs partly to the Early English, and partly to the Decorated styles, but which is in reality distinct from both, and pre-eminently entitled, from the number and beauty of its examples, to separate classification.

The scheme of providing so glorious a resting-place for the sainted Hugh was taken in hand about 1255, and in 1280 the translation of the remains took place with solemn ceremonial, in the presence of Edward I., his queen, and children. It was dedicated conjointly to the Blessed Virgin and St Hugh, the Lady Altar being set up against the east wall of the new building, and the shrine and altar of the prelate occupying the more prominent place in the centre behind the reredos of the choir, over which the feretory, containing the hallowed body, towered so conspicuously as to attract not only the gaze of the whole congregation, but of the officiating priest as he stood before the High Altar.

The clerestory windows in this part of the cathedral are of four compartments. The lights are uncusped, but the large circle in the head has eight foliations, and there is a small trefoiled circle within the arch gathering up the lights into pairs. In the aisle the three-light windows are cusped throughout, and, traceried as they are with three foliated circles, may be regarded as perfect models of the work of this epoch. Indeed, so exquisite is the detail of this most perfect example of the most perfect period of English architecture, that

we are tempted to overlook its defect, a lowness of proportion which doubtless arose from the desire on the part of the architect to restrict his dimensions to those of the Early English choir which he was called upon to extend.

In the Angel Choir there is some most interesting sculpture which has come down to our time in a marvellously perfect state. It consists of thirty subjects, fifteen to the north, and fifteen to the south, and their designs in the form of angels were explained by Professor Cockerell to be derived from that Epistle of St Peter in which is set forth the dealings of the Almighty with the human race. From these magnificent specimens of sculpture we are led to conclude that this branch of ecclesiastical art in England was superior to that of Italy in the thirteenth century; for the year 1282 which saw the completion of the Angel Choir was before the age of Giotto, Cimabue, and Pisani.

The sculpture in all our cathedrals proves that the work was executed by different hands; their styles are dissimilar, and it is clear that the work was executed by local men. In the work at Lincoln two hands can be recognised; a chasteness and purity of style characterising the one; a greater share of mediæval quaintness the other.

To form the sanctuary, two bays are taken out of the five constituting the Angel Choir. The lower part of the altar screen retains a considerable portion of ancient work, but it was repaired and supplemented in the middle of the eighteenth century by James Essex, to whom we owe the tall gabled arch surmounting the

LINCOLN CATHEDRAL, FROM THE SOUTH-EAST.

altar, which was copied by him from Bishop De Luda's tomb in the choir at Ely.

The nave is coincident in length with the old Norman one, and is perhaps on the whole the grandest example of thirteenth-century work in the country, being massive without heaviness, rich but not exuberantly so in detail, and exhibited in its highest state of development.

With regard to its ancient fenestral embellishment Lincoln Cathedral fared slightly better than her three eastern sisters, Ely, Norwich, and Peterborough, during the Civil Wars. The great plate-traceried rose in the north transept displays stained glass of the thirteenth century, exquisite in colouring, while in drawing it is as accurately and classically correct as that of the purest ages of Greek art. The fourteenth-century circle in the opposite transept, whose tracery is among the most graceful produced during the curvilinear phase of Decorated, is, together with the four lancets below, filled with fragments of old glass collected from different windows in the cathedral. There are also some mediæval remains in the eastern window of either choir aisle. Of modern stained glass Lincoln Cathedral can boast a goodly supply, but little of it rises above mediocrity.

Three periods of Gothic find their expression in the western façade of Lincoln. Norman in its core, the lower stages of its towers and doorways; Early English in its screen work extending beyond the towers; and Perpendicular in the windows inserted above the triple Norman doorways, and in the upper stages of the towers.

In the frieze of the west end is some fine early

twelfth-century work; the kings above the west door represent the art in its decline about the time of Edward III.; while the flourishing period is exemplified in the Doom within the tympanum of the lovely south-eastern doorway, and in the Easter Sepulchre.

Very graceful are the chapels formed behind the wings of the western façade, and extending to the length of the first two bays of the nave. Internally their lancet windows and lythe columns are admirable, while externally their gabled roofs combine very pleasingly with the pinnacled towers, which certainly present a more graceful appearance from this point, than when viewed in conjunction with the western façade.

The Angel Choir was hastening to completion when the Chapter turned its attention to the cloister. At Lincoln this delightful addition to the *entourages* occupies a singular position, viz., the north side of the choir between the two transepts, being entered from the eastern one by a slype. Belonging as these cloisters at Lincoln do to the last two decades of the thirteenth century, the windows in the eastern, western, and southern ambulatories, remarkable by the way as being groined in wood, are much more developed as regards their tracery than those of the Angel Choir. The northern walk, said to have been pulled down by Dean Mackworth in the fifteenth century to build his stables, lay in ruins until the Restoration, when it was rebuilt in Tuscan Renaissance by Sir Christopher Wren, who placed above it that library whose square-headed windows divided by a mullion and a transom constitute a pleasing feature.

From the eastern ambulatory, a lofty groined vestibule lighted on either side by four lancet windows, and above the entrance by a circular one devoid of tracery, but grand from its utter simplicity, the Chapter-house is entered.

In shape a decagon, this house at Lincoln, with its high bold roof and its long projecting flying buttresses was pronounced by Pugin "truly grand." Chronologically, it takes up ground between the nave and the Angel Choir, so that it would be safe to fix as its date 1240-60.

In the centre rises a tall column composed of twelve slender filletted shafts grouped around a core, and resembling the trunk of a vast palm-tree, of which the head bends down like an immense sunshade, sheltering under its symmetrical branches the whole area of the floor; the branches being united with parts of other palms which spring from the angles of the decagon.

The Chapter of Lincoln now turned to another great work, and one which may rightly be deemed the crowning glory of the cathedral—the completion of the central tower. Preparation had been made for it by Bishop Grostête, to whom we owe those first two stages, open to the church to a height of 127 feet, and forming a lantern in which it is difficult to know what to admire most—the magnificence and sumptuousness of its Early English detail or the grandioseness of its general effect.

Early in the fourteenth century, another stage—now forming the ringing chamber, but until its vaulting about 1375 under Treasurer Welbourne, open to the church—was added, and upon this was reared the top-

most storey, apparently so sturdy, yet so perforated for lightness with galleries and passages, as almost to have two walls—an outer and an inner shell. With its two great Decorated windows on each face surmounted by gables which rise up into the parapet, and those leaden pinnacles which give it a character peculiarly its own, this " Rood " or " Broad " Tower, as it is locally styled, is unequalled in majesty by any Continental one in the same position—Coutances, Rouen, and Fécamp approaching it most nearly in sublimity of effect.

The western towers completing a noble trinity were raised upon the old Norman ones between 1400 and 1450, their only fault, attributable to the Early English screen work of the front, being that they cannot be seen to rise directly from the ground. Early in the last century, Lincoln Cathedral possessed what no other cathedral had in England—two peals of bells and Great Tom: a peal of eight in St Hugh's (the south-west) tower, called St Hugh's bells, which still exist; a peal of six in the great central tower, called the Lady Bells; and " Great Tom of Lincoln," in the north-west tower, on which the clock struck.

Unlike many of our cathedrals Lincoln has never undergone a restoration involving the disuse of various portions for a considerable number of years, but much quiet, reparative work was carried on.

Lincoln is a Cathedral of the old foundation, retaining the three great dignitaries, the Dean, the Precentor, and the Chancellor.

DURHAM

Few English cathedrals afford so fine a scope for architectural illustration as Durham. All its works, whether of the original design or subsequent additions, are among the best examples of their kind.

In 999 Aldhuin, the first bishop at Durham, caused a cathedral to be consecrated on that spot, where, three years before, the body of St Cuthbert had been brought. A century had scarcely elapsed when this Saxon fabric gave way before the great Norman impulse—William de Carileph, Bishop of Durham, a native of Bayeux, Justiciary of England in 1088, and the first great benefactor of the See, laying the foundations of the Norman portions. This was in 1092, nine years after the introduction of a body of Benedictine monks.

Carileph, who died only two years afterwards, did not live to see much of the work which he had so nobly begun, completed, but it made rapid progress at the eastern end—the building of the choir and apse being the first stage of work, and the transepts and the first two bays of the nave, the second.

During Ranulph de Flambard's episcopate (1099-1128) the nave was carried up to the vaulting and the

aisles completely; and although there is no record of the final completion of the church, it must have been finished in all essentials shortly after that date.

The plan was the usual one of a Latin cross, consisting of an aisled nave with triforium and clerestory; of a transept with an eastern aisle, and of an apsidal choir also with triforium and clerestory, the whole being conceived in the bold and vigorous style of Anglo-Romanesque which seems to have taken root in this region of Northumbria.

The coupled arches rest upon cyclopean columnar piers 23 feet in girth, all relieved with deeply channelled furrows, vertical, zigzag and reticulated. The bases of these isolated columns are 12 feet square, while the clustered shafts that support the transverse arches of the vaulting and their diverging ribs cover each an area of 225 square feet.

Originally the grand entrance to the church was at the west end, but about the middle of the twelfth century a Lady Chapel was built out from the west front, after a failure to establish one at the east end, by the celebrated Bishop Hugh de Puiset (or Pudsey), a nephew of King Stephen. Although built during the Transition period of our architecture, when the pointed arch and other graceful details were supplanting the bolder Romanesque ones, this "Galilee," as it is now styled at Durham, has ornaments and round arches of a delicate Norman character, and divided, as the building is, into five aisles by four rows of these arcades some most beautiful cross views are obtained, reminding one of many-aisled Cordova.

The next phase in the architectural history of

Durham Cathedral is the raising of the towers. In the original church the central tower rose very little higher than the roofs, and was crowned by a short square spire springing from within the parapet, while the two western ones, which did not rise beyond the corbel table of the clerestory, were similarly capped, the spires in this instance being flush with the eaves.

I presume that the reason for the lowness of the old Norman western towers at Durham was a prudential one, the rock on which they are founded containing here and there a stratum of less solid kind. However, early in the thirteenth century, additional grandeur was thought desirable for the west front, and so the square spires were removed—the wooden plate being left in one part on the walls—and a storey, enriched on each face with Early English arcades, added. Tall spires of light material were also given.

These works, although their actual date is not recorded, may be attributed to Richard de Marisco, who became bishop in 1217.

Bishop Farnham, consecrated in 1241, raised the central tower, but his work underwent so complete a rebuilding in the fifteenth century that not a vestige of it remains.

With the year 1242 the "new fabric" eastward of the Norman church was commenced by Prior Melsonby, who introduced that feature which had made its *début* at Canterbury over a century before—the eastern transept.

Internally the effect of this great eastern transept, or, as it is generally styled, "The Chapel of the Nine Altars," whose blending with the older Norman por-

tion so plainly bespeaks the hand of a master, is truly magnificent, but externally it has a somewhat bald and flat appearance.

The prelate, under whose auspices this great Early English extension was contemplated, was Richard Poore, who had been translated to Durham from Salisbury in 1228.

Forty years were occupied in the erection of this noble piece of Early English work, and during that time the Lancet phase of that period had passed into the Geometrical Decorated. We have an indication of this in the north wall, which, when it had attained the level of the sill line, its whole design was changed, a noble window with Geometrical tracery being introduced in lieu of the lancets that had been employed along the east end and in the opposite transept.

This window has what is termed an inner plane of tracery, that is to say, its jambs and tracery are repeated at the distance of a few feet on the inside—a very favourite mode of treatment with architects at this period. The lights, too, are made very wide, for the better display of stained glass, which was gradually attaining perfection.

The choir consists of two great vaulting bays, subdivided into four lesser ones, all of Romanesque work, and at the east end of them on either side, exactly on the spot whence the apse radiated, a short wall space enriched with three arcades beneath gables, immediately above which is a group of short corbelled shafts sustaining the great transverse arch of the vault and the groining ribs that branch from it. Then beyond it, and made to range in height with the Norman work

DURHAM CATHEDRAL, FROM ST. OSWALD'S CHURCHYARD.

CARLISLE CATHEDRAL : THE CHOIR, LOOKING WEST.

to the west of it, we have one wide bay of great beauty —a richly moulded arch springing from slender shafts, with vigorously chiselled capitals supporting a triforium and clerestory.

Durham Cathedral is the earliest complete example of an Anglo-Norman church whose builders had sufficient temerity to vault over large spaces.

The fourteenth-century left its impress on the church chiefly in the matter of some large windows, which, although beautiful in themselves, have robbed us of the original Norman fenestration of those parts into which they were introduced—the façades of the west end and north transept. They were the work, between 1341 and 1374, of Prior Fossor.

The Late Decorated windows in the south aisle of the choir are also Fossor's work, but they must yield in delicacy and refinement to his first essay in the style, the great west window, which ranks among the finest specimens of flowing tracery in the kingdom. To the same century we owe that altar screen, which so beautifully breaks the vista from the west end of the building, and the monument of Bishop Hatfield (d. 1381) on the south side of the choir, and built during his lifetime to serve at once as his tomb and as an episcopal throne for his successors.

The altar screen was erected in 1380, chiefly at the cost of John, Lord Neville of Raby, and in the construction of which seven masons spent a year under Prior Berrington. It was, however, carved in London from stone brought from France, and is a superb piece of Early Perpendicular tabernacle work. Immediately above the altar is an oblong slab of Purbeck

marble forming a sort of retabulum, and over which we know rich embroidery to have been hung.

A vexatious meddler was Bishop Langley, who confined his operations chiefly to the western Galilee; giving two extra shafts to all its Late Norman columns, inserting new windows at the west end of the central avenue, and of that next to it on either side; closing up with stone the great western doorway, which hitherto had remained separate from the Galilee by its own wooden doors; opening new side doors into the cathedral at the east end of each of its outer aisles; re-roofing the chapel, and doing other things that he had much better have left undone.

The great achievement of the Perpendicular epoch at Durham was the nobly contoured central tower, whose outline, as far as the belfry stage, recalls that of York. Bishop Farnham's continuation of the low Norman tower was set on fire by lightning in 1429, and so much injured as to need extensive and costly reparation. Little more than a quarter of a century later, it was again in a perilous condition, upon which its "re-edification" was "begun, but not finished, in default of goods as God knoweth," so wrote Prior Bell in 1474. This refers to the first stage of the tower which, forming a lantern, is open to a great height above the floor of the church, and with marvellously grand effect. The upper stage built for the reception of the bells, which had been previously lodged in the north-west tower, is a much later addition of the same period.

Between 1859 and 1861 a thorough and most careful restoration of this tower was carried out, with assist-

ance from Sir Gilbert Scott. This tower was formerly rich in statuary. What remained of it when the work of restoration took place was taken down and most carefully dealt with, and saturated with shellac before being reinstated; the missing statuary was replaced by new, so that in its present condition this central tower of Durham Cathedral is certainly a true restoration, and one that has not been deprived of any original feature.

Shorn as they were of their splendour at the Reformation, the services at Durham Cathedral have always —excepting, of course, during the Protectorate—been carried out with great dignity and impressiveness, even in the laxest days of the Hanoverian era.

Daniel Defoe in his "Tour through Great Britain," made during the early part of the eighteenth century, said "The church is very rich; they have excellent music. The old vestments which the clergy before the Reformation wore are still us'd on Sundays and other Holy days by the Residents [*i.e.* Canons Residentiary]. They are so rich with embroidery and emboss'd work of silver, as must needs make it uneasy for the wearers to sustain."

These copes are still preserved in the library on the south side of the cathedral—four being mediæval, and one of the time of Charles I.

A very interesting account of the cathedral as it appeared in the days of Charles I. is given by a certain lieutenant, one of three gentlemen of Norwich who set out in 1634 on a tour of the English cathedrals. He compares the city to a "crab in shape," but does full justice to the cathedral. Dr Cosin—bishop after the

Restoration—was then treasurer, and " great sums had been disbursed to adorn it." There was " a fair and rich Communion table, which cost £200, standing at the high altar, of black branched marble, supported with six fair columns of touchstone, all built at the cost of Dr Hunt, the reverend dean; and to adorn it two double gilt candlesticks, given by him." There were also " divers fair copes of several rich works of crimson satin, embroidered with embossed work of silver, beset all over with cherubim curiously wrought to life. A black cope wrought with gold, with divers images in colours; four other rich copes and vestments; the richest of all they gave to the king in his progress." Nothing could be more pleasant to our travellers than their reception. They " go to prayers, and are rapt by the sweet sound and richness of a fair organ, which cost £1000, and the orderly, devout and melodious harmony of the choristers "; when, lo! they are discovered by the dean, and after prayers done, are summoned to take part of a resident dinner with him.

The ancient choir stalls erected in the fifteenth century by Bishop Wessington were destroyed, together with other fittings, by the Scots during their imprisonment in the cathedral after the Battle of Dunbar in 1650. Upon his appointment to the See, shortly after the Restoration, Bishop Cosin set vigorously to work to refit his cathedral choir, causing it to be equipped with return stalls, a screen, and an organ by Father Schmidt, in a case of much dignity and sumptuousness.

It was during Bishop Barrington's tenure of the See (1791 to 1826) that, at an enormous expense, four

inches of masonry were chiselled from the whole surface of the north side and east end of the cathedral, the incongruous parapets and pinnacles given to the western towers, and the Chapter-house partly destroyed.

In 1799 the apsidal Chapter-house—that interesting and once unrivalled fabric, in which forty-five of the bishops of Durham had been installed, whose floor was paved with inscribed slabs and brasses commemorating ecclesiastics who had been there interred, and where lie the remains of Aidan, first Bishop of Lindisfarne, of Turgot, of William de Carileph, and Pudsey—was voted "uncomfortable for chapter meetings," so the work of making it "snug and polite" was commenced.

A man was suspended by tackle above the groining, and knocked out the keystones, when the whole fell, and crushed the paved floor, rich with gravestones and brasses of the bishops and priors. Then the eastern portion—forty feet in length with its semicircular apsis rich in interlacing Norman arcades—was destroyed, and the part that escaped finished with a new wall in which sash windows of the ordinary domestic description were inserted, so that by the aid of a lath and plaster ceiling and a boarded floor, an "elegant" and "comfortable" square room was formed, and a considerable addition made to the Deanery garden.

Happily our own day has seen this noble Norman room restored to its pristine beauty as a memorial to Bishop Lightfoot.

Bishop Cosin's uniquely grandiose choir, with its

return-stalls and western screen, surmounted by one of the noblest organs in England, had escaped tampering. Its disturbance, however, was only averted for a time. In 1846 the Chapter, under the plea of extra accommodation, began the work of destruction. Down, at one fell swoop, came the screen and organ, the former disappearing altogether, the latter being placed on the ground floor at the east end of the northern range of stalls, which were hacked about and disposed within the arcades of the choir, instead of, as heretofore, in front of them. The choir-screen was replaced by nothing, and a beautiful spiral font canopy, curious from its admixture of Gothic and Renaissance detail, was cast aside.

The present choir-screen and pulpit, though doubtless fine works of their kind, must, in their present position, be regarded as costly failures.

Dr Maltby, Bishop of Durham from 1836 to 1856, was particularly solicitous for the fenestral embellishment of his cathedral, devoting a considerable sum of money towards it, and the first-fruits of his liberality are displayed in the western window of either nave aisle. The south-west window represents the Venerable Bede; the north-west one, St Cuthbert, holding the head of King Oswald; and in a trefoil below King Egfrid is seen landing on the Island of Farne to prevail upon Cuthbert—the famous saint to whom the church of Durham is in a great degree indebted for her special pre-eminence—to accept the bishopric of Lindisfarne.

No further accession to the painted glass was made until 1867. In the December of that year the Flowing

Decorated west window received its complement through the munificence of Dean Waddington. The subject of this window is the Root of Jesse.

In the north and south aisles of the nave, the glass illustrates some of the most striking events and persons of early Christian times in Northumbria.

The southern window in the transept, a memorial to Archdeacon Thorp, and representing the *Te Deum,* was inserted in 1869; the northern, with its single figures of the Latin Doctors and others, is six years later; the great Early Decorated window in the northern arm of the Nine Altars Chapel represents the history of Joseph.

The three lancets in the centre of the eastern wall are filled with a number of subjects from Our Lord's Life, and the rose represents His Session in Majesty, with half-figures of the apostles and elders.

In the twelve remaining lancets the same mosaic treatment has been pursued, subjects occupying those in the lower, and single figures of saints, the lesser lancets of the upper tier.

It is pleasing to chronicle that the magnificent canopy of Bishop Cosin's days has been restored to the font.

The rearranged cathedral was reopened on St Luke's Day, 18th October, 1876.

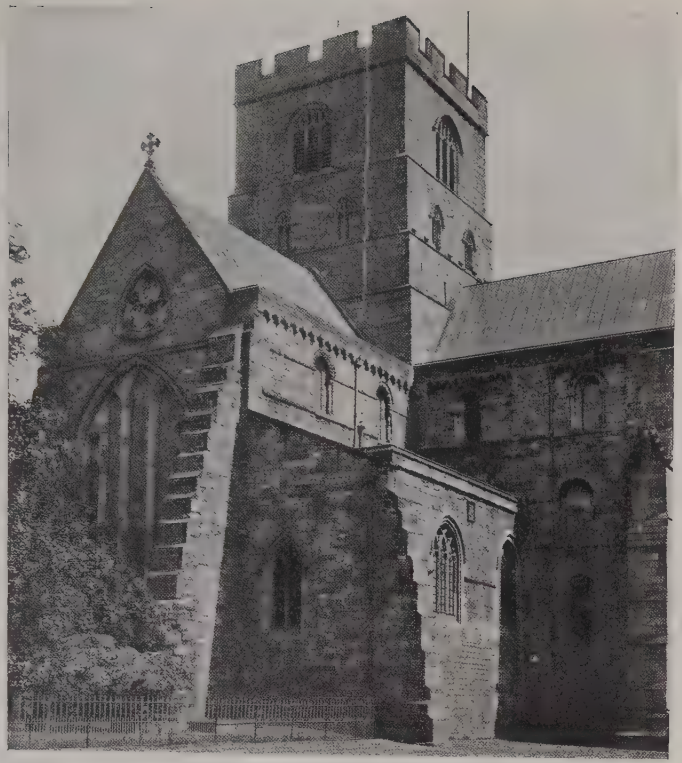
CARLISLE

ALTHOUGH Carlisle Cathedral in its curtailed form must hold a place inferior to the grand and splendid ones of York and Lincoln, and yield in proportion and wealth of detail to Wells, Lichfield, or Salisbury, it possesses not a few features beautiful in the eye of the antiquary, and valuable to the architectural student.

The choir, for instance, is mainly a rich specimen of fourteenth century architecture, and its eastern window is perhaps unsurpassed by any existing structure of equal magnitude.

There was a religious establishment here at a very early period of English history, but it was devastated by the Danes in or about 860. The house remained desolated until, in 1090, William Rufus commanded its restoration. This was completed under Henry I., who in 1101 founded a Priory of Canons Regular of the Augustinian Order, appointing Adelulf, his confessor, the first Prior, and dedicating the church to the Blessed Virgin.

After the loss of his children in the White Ship, Henry, seeking relief in the duties and consolations of religion, was persuaded by Adelulf to raise the



CARLISLE CATHEDRAL, FROM THE SOUTH-WEST.

CARLISLE CATHEDRAL : THE CHOIR.

monastic church to one of cathedral rank. This was in 1133, Adelulf becoming the first Bishop.

Of the Norman church begun under Rufus, two bays of the nave and the south transept remain almost entire. It was a moderate sized structure about 260 feet long.

About 1240 a new choir was begun on a grand scale, and it was nearing completion when, on 30th May, 1292, a tremendous gale from the west blew for twenty-four hours, in the midst of which an incendiary set fire to a house near the west end of the cathedral. The flames spread, and the whole city and suburbs were destroyed except a few houses and the church of the Black Friars. Turbulent times militated against the reconstruction of the church. It was long in building, and although recommenced during the geometrical phase of Edwardian Pointed, the style had passed into its Curvilinear one before the choir was finished. Between 1400 and 1420 Bishop Strickland rebuilt the central tower, Perpendicularised the north transept, and gave the choir its stall work, whose canopies and miserere carvings are perhaps unequalled for their date.

The tower had to be constructed in short stages—precautions necessitated by the distorted condition of the earlier piers. The Fratry, one of the few surviving relics of the monastic buildings, dates from the end of the fifteenth century. In 1541 the Augustinian house, which had gradually arisen from its ashes around the church, was dissolved, the last Prior, Lancelot Salkeld, becoming the first Dean of the New Foundation Cathedral.

To Salkeld we are indebted for the beautiful Early Renaissance screen on the north side of the choir.

Great destruction was wrought at Midsummer, 1645, when, on the surrender of the city to the Parliamentary forces, nearly the whole of the nave was destroyed, together with the Chapter-house, dormitory, cloister, prebendal houses, and part of the deanery. It is more likely that the enemy this time was fire, for Fuller, in his "Worthies of Cumberland" (1662), alludes to the cathedral as "black but comely, still bearing signes of its four times byrninge."

The truncated nave had been used as the parish church of St Mary from the fourteenth century. The capitals of the columns in the choir were cleansed of their whitewash in 1803, and during the decanate of Dr Tait (1849-56), afterwards Bishop of London and Archbishop of Canterbury, the church was placed in the hands of Mr Ewan Christian, whose chief work was the removal of the sham eighteenth-century groining, and thus exposing the original semicircular panelled and hammer-beamed roof. The nave and transepts were also restored by Mr Christian, and subsequently other improvements were made in the choir.

The material of which the cathedral is built is sandstone from the neighbourhood—grey in the Norman, and red in the Decorated and Perpendicular parts. Such a combination of colours, particularly in the western portions, is exceedingly striking.

The fire of 1292 destroyed the timber roof over the central part of the Early English choir, which had

been set back much further to the north than the original Norman one, but the aisles being groined in stone, escaped.

In falling, the burning timbers so extensively damaged the Early English columns that they had to be rebuilt; but so skilfully was the work accomplished that neither the arches nor the vaults of the aisles, with their graceful wall arcades and lancet windows of varied arrangement, were disturbed.

This explains the (at first sight) strange spectacle of Early English arches resting on Decorated piers. During the first half of the fourteenth century the reconstruction of the triforium and clerestory was in progress under Bishops de Welton and Thomas de Appleby, a semicircular ceiling of wood divided into panels being thrown over the whole. The treatment of the clerestory is singular, each compartment being pierced with three windows, viz., a three-light one flanked on either side by a lancet. Neither in the triforium nor the clerestory is the work highly elaborated, the arches dying off in both instances into the pillarets supporting them without capitals.

These parts of the church are approached by a staircase in the turret at the north-east angle of the choir, and should be ascended to study the ancient painted glass in the tracery of the great window.

The eastern bay of either aisle is a curious mingling of Early English and Decorated work, evidently added on to the original Early English choir after the fire of 1292. The lower part of the great east window is also of that time. The upper part with the tracery is much later—certainly not earlier than 1360. This window,

in many respects the most magnificently proportioned, and as regards its Flowing tracery the most evenly balanced in England, would undoubtedly have gained in appearance had not the fourteenth-century architect carried out the aisles flush with the east end.

The choir at Carlisle is divided into eight bays, of which the one at each end on either side is much narrower than the other six. The respond of the western bay takes the form of a half pillar; that of the eastern one is a corbel. The arcade is altogether a most stately one, and in point of grace ranks with what may be called the two loveliest ranges of columns and arches produced during the Early English period, *i.e.*, those in the naves of Wells Cathedral and West Walton Church, near Wisbech.

The columns are formed of eight clustered shafts, the cardinal shafts being larger in circumference than the oblique ones.

The practice of symbolically representing the months or seasons of the year in churches goes back to the time of the catacombs, and the marble walls of the ancient cathedral of Athens, in the first ages of Christianity.

We have no other example in England of a complete series such as that at Carlisle, where the representation of each month is on a capital to itself, and perfectly preserved.

There are at Carlisle fourteen capitals, all finely sculptured with bold, rich, naturalistically treated foliage disposed horizontally with much freedom and grace around the bell of each.

These carvings are very important as embodying in

a striking manner the mediæval idea of man's relationship to the world around him.

The ancient stained glass in the tracery of the great east window at Carlisle is another marvellous piece of fourteenth-century iconography. The subject is the Session of Our Lord in Judgment, ecclesiologically termed "A Doom." In the quatrefoil at the apex of the window is the Saviour seated as the Supreme Judge, His head surrounded by the cruciform nimbus, and His feet resting upon the rainbow, and showing the stigmata. One hand is elevated, as though saying to the procession of the blessed to the Palace of Heaven in the tracery to the left, "Venite benedicite!" while the other is pointing downwards to the right as if addressing the unhappy who are being thrust down to the place of punishment, "Discedite a me Maledicti!"

In the group to the left of the Saviour the Heavenly Jerusalem is represented with its towers and pavilions. St Peter stands in the gateway, clad in white, at his feet flowing the River of Life, and that we may have no doubt that it is a river, it is depicted as full of little fish. All the figures in the procession are naked; they are of all ages and both sexes, and the faces show marked individuality. The antithesis to this happy picture shows the place of punishment, the red glare of which draws attention to the quatrefoil in which it is placed. The tortures indicated are of the most active kind: figures hanging on gibbets, other wretches being boiled in cauldrons, burnt, turned on a spit while a green devil looks on, and in one corner a puce coloured devil is torturing a woman with a huge fork. The

rest of this portion of the tracery is occupied with the representation of the general resurrection elaborately worked out.

Some of the figures rising from the dead are kings and ecclesiastics of high rank, and there can be no doubt that many of them are portraits.

There are other Dooms in old English stained glass, viz., at Bristol, Fairford, Lincoln, Lichfield, Selby, Shrewsbury, and Wells, but of all these "Dooms" the Carlisle specimen is the finest.

The interesting old Fratry (refectory) of the monastery, a noble hall, had been disfigured at various times during the seventeenth and eighteenth centuries, till little of the old work was visible to any one but an expert. This has been restored, and is a very charming building. It now serves as a Chapter house and library, and here, among other curiosities, are preserved two mediæval copes, and the "cornu eburneum," laid on the high altar by Henry I. when he endowed the cathedral. The Fratry is raised upon a low crypt, divided into two aisles by octangular columns, into which the arches of the vaulting die without the intervention of capitals.

In the tower piers, which are flat on the nave side in order to accommodate the stalls, which in the Norman church were arranged under the crossing, we have an interesting example of the engraftment of Early Perpendicular shafts upon Norman ones. This took place when the tower was added to by Bishop Strickland.

The fronts of the nave and transepts are to a great extent modern.

The cathedral contains two excellent brasses. That of Bishop Bell (1478-95) in the centre of the choir is not only of extraordinarily grand dimensions, but almost perfect. The prelate is represented fully vested, and, what is unusual in pre-Reformation works of this kind, holds a book.

The other brass—a mural one in the north aisle of the choir—is smaller, but no less interesting. It commemorates Bishop Robinson (1598-1616).

The backs of the stalls in the choir-aisles exhibit paintings more curious than beautiful, and ascribed to Prior Gondibour (c. 1484), of the Apostles, and subjects from the lives of St Antony, St Cuthbert, and St Augustine of Hippo. They were discovered during the restorations of 1853-56 beneath a coating of wash, and are chiefly remarkable from their legends and inscriptions being in English.

ST ASAPH

THE cathedral of St Asaph has no pretensions to architectural magnificence.

While reverence was accumulating the gorgeous embellishments of art in other fabrics, this lonely, remote church was subject to the horrors of unremitting warfare; and, when destroyed, dependent on casual bounty for restoration. Still, St Asaph's, renovated by the scrupulous care and decent piety of recent years, is handsome, substantial, and, although plain, and of limited dimensions, not without a certain dignity conferred upon it by its sturdy battlemented tower rising at the crux of the compact plan.

Seated on the highest point of the pleasant eminence on which it is built, and partially screened at many points of view by fine masses of wood, the impression conveyed by its exterior is august, if not grand. It has the distinction of being the only one of the Welsh cathedrals built on an elevated site.

The smallest cathedral in Great Britain—it is only 182 feet in length to the end of the presbytery, and 68 feet in breadth, including the aisles—St Asaph's is said to have been founded towards the end of the

ST. ASAPH'S CATHEDRAL: THE NAVE, LOOKING EAST.

BANGOR CATHEDRAL: THE NAVE, LOOKING EAST.

sixth, or at the beginning of the seventh century, by St Kentigern, who, when he returned to Glasgow in Strathclyde, left in his place his disciple, St Asaph, from whom, as in the case of St David's, the place derived its appellation. The See was the poorest in Wales.

The existing church is of three periods: the whole of the western portion, including the tower and transepts, being Decorated; the choir Early English, and Decorated with a modern restoration. It is built almost entirely of red sandstone. The great west window, a remarkably beautiful composition, is of six lights, the primary pattern describing a triplet, each of whose members is filled with a two-light divergent design. The west windows of the aisles are of two lights, with a large quatrefoiled space in the head. The west doorway has the mouldings of its arch rising continuously from the jambs, as have those of the arcades separating the nave from its aisles. The windows and portals of the aisles, imitations of Early Decorated work which were put in during the 'forties of the last century, in no way represent the original windows, which resemble those at the west end of the aisles. The clerestory lights, long concealed from the interior by a debased roof, are square, and above them is a corbel table. The tower, which rises 93 feet, may date from the end of the fourteenth century, but the battlement was rebuilt in 1714.

A Chapter-house stood on the north side of the choir, and a door which, perhaps, led to it was discovered during the restoration. Chiefly in the time of Bishop Shipley, who was "very civil" to Dr Johnson

when he visited St Asaph's, the long aisleless Early English choir was nearly rebuilt in the Gothic style, as it was then understood; a new throne and pulpit were set up, and stained glass, by Eginton, inserted in the east window, which was said to have been copied from one in Tintern Abbey.

Not the smallest trace of the old design of the choir has been left. The eastern window forms a memorial to Felicia Hemans.

BANGOR

THE See of Bangor is supposed to have been founded by St Deniol in 584, and the name of the place, *Ban-chor*—the head, or chief choir,—indicates that he either found or established there one of those companies of cenobites which were then not uncommon in Wales. What kind of church may have been then built is unrecorded. It is not even known who were the bishops of the diocese during the long period from 584 to 1092, when the continuous history begins. The Welsh chronicles assert that Edgar, when he advanced to Bangor, in 975, built there a church "on the north side of the cathedral," and close to it; this is the earliest mention of a cathedral.

The church is supposed to have lasted until the reign of Henry VII., but the cathedral to have been destroyed by a Norman army in 1071.

The building which probably was erected in succession to this, was burnt during the Welsh wars of Edward I. During the restoration effected under Sir Gilbert Scott between 1869 and 1873, remains of this structure were discovered which gave some clue to its planning. The Norman cathedral was of less length

than the present building, and terminated, as was usual, in a semicircular apse.

The Norman transept was also shorter than the present one. The limited extent of the Norman work points to the certainty that the existing cathedral dates from the time of Bishop Anian (1267-1305). He was evidently not able to complete it, as Bishop Ringstead, who died in 1366, left £100 towards the work. The cathedral was scarcely erected when it was burnt by Owen Glendower, in 1404. There is no record of the rebuilding until the time of Bishop Deane (1496-1500), when the choir was begun, the bishop leaving a crozier and mitre of great value to his successor, on condition that he completed it. Bishop Skeffington (1509-33), rebuilt the nave and transepts, and the western tower. It is needless to follow the subsequent work; but, as in every case, the design of the original building was disregarded, and the cathedral became in course of time a mass of inconsistencies, with "the appearance of a large but unambitious and somewhat uninteresting parish church." At the time Sir Gilbert Scott was placed in charge of it for restoration, viz., about 1866, no cathedral in the kingdom was in a more deplorable state.

It was mainly during the latter half of the eighteenth century that the building had fallen into this condition.

The ground plan, which embraces a western pinnacled tower, a clerestoried nave with aisles—all of late but good Perpendicular character—transepts, and aisleless choir, has in no way been affected by the restoration. The new central tower gives

a more minster-like aspect to the pile; while internally the four noble piers and pointed arches sustaining this lantern are surprisingly grand.

The nave, until the restorations, was divided at its fourth bay by a heavy organ-loft; but this has been removed, and the six bays of octagonal columns and broad, low arches of this portion of the church now rise uninterruptedly from the spacious chair-seated area.

The eastern arm of the cathedral, containing the chorus and presbytery, terminates square, and, although portions of the earlier work were found in the walls, yet it was thought most fitting to restore this part where it stood, leaving the main features of Bishop Deane's work unaltered, as by this course the choir now presents "the evidences of the threefold history of the church—its reconstruction after Norman devastation early in the twelfth century, its enlargement in the thirteenth century, and its restoration in the time of Henry VII."

The interior is stately; indeed, the four arches supporting the lantern at the crossing are most majestic—and its tall Perpendicular east window forms a worthy termination to the long vista. Excellent, too, is the short array of canopied stalls marking off the eastern limb into *chorus cantorum* and presbytery.

On the outside Scott discovered, and has reproduced where necessary, some very beautiful early thirteenth century work—buttresses belonging to portions of the church destroyed by Owen Glendower.

ST DAVID'S

A MAGNIFICENT relic of the past this cathedral lies in a deep moorland glen within the recesses of a rocky peninsula jutting into the Atlantic, and in close contiguity to nothing better than a rude village, grouped around a stone cross on steps. Around it lies a mountainous stretch of country, treeless and bare, broken only here and there by thinly scattered habitations.

What was it in the days of Bishop Gower, who built that princely residence, and enriched the cathedral with that marvellous screen, which, did the place contain nothing else, would be worth a journey to see alone.

The *raison d'être* of so magnificent an assemblage of buildings in this remote spot is not hard to account for.

All this country of Dewisland was consecrated, in the imagination and religion of its ancient inhabitants, as the scene of the birth and life of St David.

The history of the several predecessors of the present church is somewhat vague and shadowy, but from the ancient chronicles we are able to pick up such stray notes as these:—A.D. 812, The church burnt. 1078,

It is plundered by the Pagans. 1086, The Shrine of St David rifled. Then in 1180 we read that a new church was begun.

To Peter de Leia, the third of the Norman prelates, we must attribute the earliest portion of the existing buildings—the nave, and the western arch of the imposing, if not graceful, central tower. The two former, as specimens of the period of transition from the Round Arched to the Pointed style, are as beautiful as they are unique.

Subsequently, as circumstances required or devotion prompted, the cathedral underwent various repairs, alterations, and additions, down to the time of Bishop Gower, 1328-47, whose works, in perfected Gothic, extend nearly throughout the whole building. In fact, he appears to have recast all the exterior of the cathedral in the Middle Pointed style.

After him, a few alterations in Early and Late Perpendicular bring us down to the time of Bishop Vaughan, 1509-22, who, more than any other prelate, may be said to have *completed* the present structure, all subsequent efforts having been limited to simple preservation or restoration. In 1620 Bishop Field held a visitation, and by, and with the consent of the Chapter, decreed that his cathedral should be whitewashed. It is a question whether more harm occurred to the cathedral during the eventful period of the Civil War, or at the Reformation; probably the work of spoliation may be fairly divided between the two periods.

In 1862, when Sir Gilbert Scott, having become professionally acquainted with St David's Cathedral,

issued his first report upon it, the condition of the structure was truly lamentable. Fortunately, a liberal ecclesiastical spirit was abroad; individual munificence was forthcoming; and the work of restoration began in 1864 with the central tower. This was the immediate source of danger, the only security it had from total collapse being the buttressing it sustained from the walls of the four arms.

When the tower at St David's was rehabilitated, the church was put into substantial repair throughout, and the aisles of the eastern arm, once in ruins, roofed, repaired, and reunited with the church. Several interpolations of late periods were removed; original features were discovered and reinstated.

The nave, a most valuable specimen of Transitional architecture, and generally assigned throughout to Bishop Peter de Leia, was commenced in 1182, and preserves more of its Romanesque character than its contemporary at Glastonbury. It is composed of two equally unexceptionable and equally beautiful examples of distinct architectural periods. The arcade and the curious combination of triforium and clerestory which, recalling St Germain des Prés at Paris, composes the upper storey, are Romanesque, with indications of Pointed in the upper portion.

The arcade is singularly rich and graceful, the circular arches resting on isolated columns alternately round and octagonal, and with slender shafts at their cardinal points. The detail is studied and refined, and the class of capital found at Glastonbury is used, though some of the capitals are of the Norman cushion type. But in the mouldings of the couplets that make

ST. DAVID'S CATHEDRAL.

LLANDAFF CATHEDRAL, FROM THE NORTH-EAST.

up the just-Pointed lights of the triforium, and in the pateræ embossed in the immediate spandrels, may be traced a school of Romanesque art of which (except in some details at Llandaff) I am ignorant elsewhere. It can but be described as the translation into Norman of Greek art, for the Greek fret in one part is absolutely used.

The second peculiarity of this magnificent nave is the roof which spans its very wide area. Here the English influence reigning in Wales comes into prominence. The roof is of the latter half of the fifteenth century, having been erected, it is believed, between 1472 and 1509 during the treasurership of Owen Pole. In its detail this roof is about the richest specimen of Perpendicular woodwork within my recollection, its speciality residing not only in the detail in which there is just a soupçon of the Renaissance, but in the design.

The crossings of the beams joining the panels are marked by large pendants most delicately carved. It is pleasing to add that it has been most conservatively restored.

The third remarkable feature in the nave of St David's Cathedral is the rise in the floor from west to east at an angle so considerable, that the incline is quite perceptible. This is owing, no doubt, to the builders having followed the slope of the ground, the result of which is to give the building an effect of greater length, according to a well-known law of perspective.

A fourth peculiarity is the manner in which the aisles are cut off from the transepts by solid

walls eccentrically pierced by doorways of extreme beauty.

The rood-loft projects from beneath the western arch of the tower to the depth of half the eastern-most bay of the nave on either side. It is of Late Decorated character, and undoubtedly gains in dignity of effect from its situation at the summit of a succession of steps. It is also extremely curious from its being so designed as to include the canopied tombs of bishops, and being accordingly of a different design on either side of the choir door, whose gateway is an admirable specimen of revived Gothic metal-work for the period of its execution, 1847. This screen was the work of Bishop Gower, and designed as it was between 1330 and 1350, when our architecture had attained its highest excellence, is perhaps one of the most sumptuous works of its kind in the country. The whole of the church had been prepared for a stone groining, but excepting in the eastern chapels none of it had ever become an accomplished fact.

The four-bayed presbytery, having been crushed by the fall of the tower in 1200, was rebuilt between that year and 1248. The columns, alternately cylindrical and octangular, support pointed arches, and a clerestory of large single lancets. The square east end had originally three tall lancets, surmounted by four small ones, all of equal height. But when the side walls were raised, and the present low-pitched roof substituted for the loftier thirteenth-century one, the four lancets "become crushed literally to fragments."

Charming are the arcades surmounting the three former arches, with their pillarets composed of white

and purple stone in alternate layers, and the timber-groined roof over all, richly coloured with various heraldic devices.

The stalls, with their returns, occupy the space beneath the lantern, and, together with the Bishop's throne and the unique wooden screen which separates the "chorus" from the presbytery, compose a most charming little choir.

In the transepts, both of which have been groined in wood, the most beautiful features are the three arches in their eastern sides. One of these arches admits to the choir aisle; the other two are embedded in the wall. Their style is Early English of that graceful school which, as it had its origin at Glastonbury, may be termed that of Somersetshire.

The three-storeyed building, which forms so conspicuous a feature in the view of the cathedral from the north-east, and which adjoins the eastern side of the transept, had a three-fold use before the Reformation.

The lowest stage, now the Chapter-house and vestries, was the Chapel of St Thomas the Martyr; the second formed the original Chapter-house, and is approached by a staircase, communicating with a low wooden gallery in the north aisle of the presbytery; the uppermost storey was the treasury.

On the eastern side of the presbytery is a remarkable recess, which, on being opened, was found to contain a quantity of human bones, on which mortar in a liquid state had been poured. These bones must have been placed in the recess after the destruction of the shrines of St David and St Caradoc, and there is

great reason for believing that they were the actual relics of the two saints thus walled up to prevent their desecration.

The stone *feretrum* of St David's shrine stands within the second bay of the presbytery on the north side. It dates in all probability from the second half of the thirteenth century.

The view across the choir, from the graceful pointed transition arch connecting the south aisle with the transept, is singularly impressive.

It was not until the time of Bishop Martyn (1290-1328) that a Lady Chapel or any other extension of the existing church was begun. At St David's, instead of being returned round the east end as at Exeter, and other cathedrals, the aisles of the presbytery were prolonged to a distance sufficient to allow a space of 15 feet from east to west of the presbytery wall. Beyond this a connecting aisle was built forming a passage to the Lady Chapel, and opening into the aisle at its north and south ends by two very beautiful pointed arches. The space between the east wall of the presbytery and the passage to the Lady Chapel appears to have remained open until the time of Bishop Vaughan. He removed the glass from the three great lancets above the high altar, and added a clerestory and vault to the hitherto unoccupied space, which from this circumstance has always been known as Bishop Vaughan's Chapel. The Perpendicular work here is Late but extremely good; the fan vaulting is fine, the windows in the clerestory, with their triangular heads and lights of the same shape, are pleasing examples of the style, as are the light open screens, with their eccentrically

placed doorways, which fence off the chapel from the aisle on either side of it.

There are many details in St David's Cathedral which from the limits assigned to this volume, it is impossible to touch upon; nor it is possible to do justice to that series of monumental effigies in which the church is unusually rich.

I am also constrained to omit much which I should have gladly recorded of the peculiarities of the surrounding buildings. But I cannot pass over that speciality of the Bishop's Palace, built by Gower in Middle Pointed days, the horizontal open arcaded parapet—found likewise in the same prelate's structures at Caerphilly and Lamphey. The whole spirit of the conception is so thoroughly Southern, though English in its details, that one feels persuaded that the architect must have studied in the cities of North Italy.

LLANDAFF

The architecture of Llandaff Cathedral contributes several important illustrations to the history of Gothic art, one being the character of its prevailing Early English style (1220-50), which seems to have been very largely influenced by the Somersetshire and Gloucestershire school, as illustrated in Glastonbury, Wells, and Berkeley. Of the entire edifice, the distinguishing feature is the almost total absence of all cathedral characteristics; indeed, without either transepts, porches or central tower, almost without buttresses, Llandaff Cathedral, in its plan and composition, presents the appearance of a magnified parish church rather than one which aspires to cathedral dignity; yet at the same time, its length of nearly 270 feet, its eastern Lady Chapel, and its western pair of towers, vindicate its architectural sufficiency for the rank which it holds. The buildings comprise under the cover of a long roof, a nave, choir and presbytery.

There is neither triforium nor vaulted roof, but in addition to this uniform presbytery choir and nave, with their arches rising from slender shafts attached to great pier masses, and supporting a clerestory of

simple lancets, there advances from the first-named portion a Lady Chapel of a size somewhat disproportioned to the remainder of the church, and having altogether the appearance of a parochial chancel. It is a very beautiful specimen of Early Geometrical architecture, and was the work of Bishop Brays between 1265 and 1287. A Norman arch of great richness recalling that at the east end of the choir of Hereford Cathedral, and surmounted by a Geometrically traceried window of three lights with a blind arch on either side of it, and a circle above, separates this long, low Lady Chapel from the presbytery. This arch, and some remains of the same date in the south wall of the presbytery, belong to the church built on the site of a small humble one erected by his British predecessors, by Urban, the first Bishop of Llandaff after the Norman conquest of the district, and who died in 1134. Westward, the aisles, which are lighted by windows of three compartments with reticulated tracery, terminate in towers, dissimilar both in outline and design. The north-western one, with its coronal of modern pinnacles, features such west country towers as Dundry and St Stephen's, Bristol. It was the work of Jaspar Tudor in the latter half of the fifteenth century. The south-western tower, an entirely modern creation from the designs of Mr Prichard, under whom, in conjunction with the late Mr J. P. Seddon, the work of restoring the cathedral was carried out, is conceived in a somewhat Northern French version of First Pointed, and has angle pinnacles and an octagonal spire with crockets and bands.

The contrast between the two steeples, although at

first sight startling, is not unpleasing, and with the fine original Early English façade between them, produces an effect of much dignity and interest. This façade exhibits an early and very beautiful example of a thirteenth-century triplet. Of the three lancets the central one is loftier than its lateral companions. On the exterior it is separated from them on either side by an acute blank arch, but within, the arch mouldings and clustered jamb-shafts of the three windows occupy the entire width of the nave except where it is pierced for the glazing. The jamb-shafts of the central lancet are also carried in the interior of the church down to the ground, and so are incorporated into the composition of the one western doorway beneath. The door arch is round, supported externally on coupled shafts banded, and with capitals whose early thirteenth-century foliage recalls French rather than English work of that date from its bold and elongated character. The doorway itself has every appearance of having once been a double one of two plain round-headed arches.

Between these two overhanging arches and the main one is a quasi-tympanum containing a small full-length figure of St Dubritius.

The gable above the triplet is pierced by a large single light forming the centre to an arcade adjusted to the slope of the roof, and above all is a trefoiled niche. From the west door there is a descent of several steps into the nave, whose dignity is thereby much increased.

To a degree unknown in our other cathedrals, neglect and ruin settled heavily upon Llandaff, insomuch

that in the early part of the eighteenth century the church had become throughout little better than a mass of ruins. The exact date of the ruin of Llandaff Cathedral has not been ascertained, but as early as 1575 Bishop Blethin, addressing his Chapter, speaks of it as "hæc ruinosa Landavensis ecclesia."

Something was attempted by successive bishops, but very little effected for the repairs of the church.

At length, after nearly three centuries of neglect, varied by an occasional feeble protest from some zealous antiquary, a better day dawned. In 1842 the office of dean, which had been suspended for more than seven hundred years, was revived in the person of the Very Rev. Bruce Knight. He lived but three years after his accession to his important office, but in this short space of time the Lady Chapel was completely and suitably restored. Under his successor, Dean Conybeare, the work was vigorously pursued, the barbarisms of the eighteenth century were rooted out and the beauty of the thirteenth reinstated, and the result is that a noble and most charming interior has been recovered. The restored presbytery, choir, and part of the nave were reopened with a choral service sustained by the choir of Gloucester Cathedral, 16th April, 1857, and in July, 1869, the whole was completed as we now see it. Ameliorations, ritual and musical, went hand in hand with the architectural; and in a surprisingly short time the services at Llandaff Cathedral became the pride of the diocese instead of what they once were, a by-word to it.

There is one feature which has become of such interest in the history of modern English art, that to

omit even a brief sketch of it would be unpardonable. I refer to the painted triptych by Dante Gabriel Rossetti, which, fixed in the reredos in 1861, represents Our Lord sprung from high and low as united in the person of David, who was both shepherd and king, and worshipped by high and low (by king and shepherd) at His birth. The whole is designedly Pre-Raphaelite.

It is impossible to quit the subject of Llandaff Cathedral without commemorating the great beauty of its situation at the bottom of a deep glen, with a stream running through it. This surrounding ground forms the churchyard, and has partaken of the general restoration, being laid out with great care. The entrance is by a very picturesque lych gate, and among the monuments, many of which are of good design, is a lofty cross on steps in memory of Dean Conybeare.

RIPON

Ripon was first colonised by certain monks from Melrose, among whom, Cuthbert, the future saint of Lindisfarne, acted as "hosteller," until after the Council of Whitby, held in 664, they resigned the place to St Wilfrid, by whom two monasteries were erected, one of which was on the site of the existing cathedral.

At Ripon Wilfrid built a new church of *polished stone,* with columns and porches. It was, perhaps, in bad imitation of the marble buildings he had seen in Italy that he washed the outer walls of this original York minster, and made them *whiter than snow.*

The account of the dedication of the church at Ripon in Eddy's "Life of St Wilfrid" is the earliest of the kind which is left to us of the dedication of an English church.

Of St Wilfrid's church we have undoubtedly a most curious and interesting relic in the crypt. Of the simplest and rudest construction, this crypt is situated under the great central tower, and approached from the nave by a flight of nine stone steps and a low, sloping passage. It comprises a cylindrically vaulted cell 7 feet 9 inches wide, 11 feet 3 inches long, and 9 feet

4 inches high, entered by a narrow, round-headed doorway 6 feet 2 inches high. In the west wall is another doorway opening into a somewhat wider vestibule which turns to the north, and leads to an ascending passage and flight of steps along the back of the north wall of the cell to a doorway, now blocked, from which the crypt was originally entered. The so-called "Needle"—without being drawn through which a visit to the minster is thought incomplete—has been formed by perforating a niche 13 inches wide and 18 in height, on the north side of the central cell through the thickness of the wall to the parallel passage behind. The purposes to which this very singular feature has been successively applied, are not certainly ascertained.

Odo "the Severe," Archbishop of Canterbury from 942 to 959, is said to have commenced a new church on the site of the present cathedral, but in the devastation of Yorkshire by the Normans in 1069 it was destroyed, after which a new church was begun under Thomas of Bayeux, the first Archbishop of York appointed after the Conquest.

If, as is generally supposed, the nucleus of the present Chapter-house and apsidally terminated vestry east of the present south transept formed the choir of De Bayeux's cathedral, it could not have been a very grandly dimensioned edifice. At any rate, about the middle of the twelfth century, that great promoter of the Transition style in Northumbria, Archbishop Roger de Pont l'Evêque, began an entirely new church at Ripon, to the north of this building, which on its completion became the Chapter-house and sacristy of the new structure.

RIPON CATHEDRAL, FROM THE SOUTH-EAST.

Of Archbishop Roger's church, whose peculiarity was that the nave had no aisles, we have most valuable and beautiful remains in the first bay of the nave adjoining the western and central towers; a very large portion of the transepts; the three first open bays on the north side of the choir; the wall of the north choir-aisle to the extent of three bays, and that of the south as far as the apse of the sacristy; the second pier from the east on the south side of the choir; and the north and west sides of the central tower.

To the aisleless nave of this twelfth-century church a pair of western towers, and a façade flush with them, were added between 1215 and 1255 by Archbishop Walter de Grey.

It is clear from the work on the basement storey of De Grey's towers that he had no intention of giving aisles to the Transitional nave. These were not added until Roger's work was almost entirely rebuilt in Late Perpendicular times. Uninformed of this fact, the student must often have wondered at the manner in which the eastern walls of the towers are fenestrated in lieu of opening into the aisles by arches. The vaulting of the Chapter-house, and the circular windows lighting its south side, were works of the Early English period.

Towards the end of the thirteenth century it was found necessary to extend the choir eastwards. Between 1288 and 1300 two bays were added to it, and, in order to assimilate the work with the Transitional portion, it was made as far as possible to assume a retrospective character. A little later a Lady Chapel

was built over the Norman Chapter-house, the place of honour, *i.e.*, the east end of the choir, being assigned to St Wilfrid, a portion of whose relics had been kept at Ripon on the transference of the greater portion of them to Canterbury by Odo in the tenth century.

About 1454 the central tower of Archbishop Roger collapsed, damaging in its fall two bays on the south side of the choir and the eastern wall of the transept. The damaged portions and the south and east sides of the tower were rebuilt in Perpendicular, and to this period may be assigned the choir-screen and beautiful array of canopied stalls.

Then, between 1502 and 1522 Archbishop Roger's nave was almost entirely removed and re-erected with a lofty arcade and clerestory, and aisles obtained by a line drawn from the outer angle of the western towers to the central wall pier of the transepts. Thus the church assumed that character which in the main exists to-day.

The Minster was found in a state of very serious dilapidation, when Sir Gilbert Scott presented his Report to the Dean and Chapter in 1862.

The choir was reopened after restoration and rearrangement, 27th January, 1869; the nave in October, three years later.

Among the external *admiranda* of Ripon Minster must be mentioned the Perpendicular window tracery in the nave and western portion of the choir; the fine double-headed buttresses in the same style to the former; the elevation of the north transept, not only the most perfect part of Roger's work, but one of the most perfect pieces of Transitional architecture we

possess; the north and south transept portals, each unrivalled as a specimen of its period; the gracefully traceried square-headed windows which light the Lady-loft above the Norman Chapter-house; the late thirteenth-century clerestory windows in the two easternmost bays of the choir; and the east end with its grandly gathered-up buttresses and window whose Geometrical tracery was always held up by Edmund Sharpe as a model of its kind. The choir-aisles are carried on to the extreme east end after the Yorkshire fashion.

On entering the nave of Ripon Cathedral, the eye is instantly arrested by its great breadth, which, including the aisles, is 87 feet. This, however, is admirably carried off by the height, nearly 90 feet.

The Early English work on the nave sides of the western towers is of that very beautiful Yorkshire type seen in Rievaulx and Whitby Abbeys. We have first an arch springing from gracefully clustered shafts; next a blind triforium stage comprising four lancet arcades, of which the two central ones are much stilted, contained beneath a semi-circular containing arch; and then, corresponding to the clerestory of the Transitional bay next to it, an arcade of three openings, one wide and the other two narrow, the former being lighted by a large lancet receiving its light from the tower.

For the period of their construction (1502-22) the five great Perpendicular arcades are very pure and beautiful, proving how Gothic had kept up its virility in England.

There is no distinct triforium, a passage being formed above the pier arches in front of the grand clerestory windows by arches cut in their reveals. The Perpendicular work in the aisles is likewise good; that of the southern aisle being slightly earlier than the northern.

In the south transept, when the twelfth century work was injured by the fall of the tower, lofty arcades, doubtless the prototypes of those in the nave, were built between it and its eastern aisle. Here the flight of steps communicating with the Lady-loft confers an air of great picturesqueness upon this part of the cathedral.

The north transept, except the arch which has been cut through its western wall into the nave aisle, is completely Transitional, and of the deepest interest to the architectural student.

The half pillars supporting the two pointed arches opening into the eastern aisle of this transept have severely plain capitals, yet they possess a degree of beauty equal in its way to the most elaborate capitals of later times.

In this part of the cathedral the round and pointed arch meet in friendly rivalry, the arcades in the triforium gallery being pointed, and those in the clerestory round. Decorated tracery has been inserted in the three round-headed windows of the second tier in the northern front.

The monks of Ripon seem to have courted seclusion, for, in addition to the high close "pulpitum" under the eastern arch of the tower, the arches opening into the choir-aisles were completely walled up and pierced

with pointed doorways. The piers of the door admitting to the north choir-aisle have very narrow plain capitals.

The great choir-screen, a superb piece of Perpendicular work, supports the organ, a fine instrument built in 1878.

In the choir we may admire the graceful array of spirally canopied stalls whose *misereres,* when turned up, exhibit the usual quaint carvings. The junction between the Transitional and Decorated work on the north side is marked by a group of ugly heads styled "the scoffers." The piers supporting the arches both in the Transitional and Decorated portions of the choir are composed of eight slender shafts with capitals of the same type as those in the north transept. Here the columns stand isolated, the vaulting shafts being stopped off on their capitals.

The lean-to roofs above the aisles have been, at some period, removed, and all the windows in the triforium stage glazed. The inner plane of tracery to the two easternmost clerestory windows on either side is deserving of the closest study.

When the cathedral was defaced in 1643 by the soldiers under command of Sir Thomas Mauleverer, whose main guard was in the Market Place, the original fourteenth-century glazing of the great east window suffered terribly.

What remained of the mediæval glass in the tracery was removed to the westernmost window of the south aisle of the nave, where it may still be seen.

The arcading of the wall below the east window was discovered during the restoration of 1862-67.

MANCHESTER

MANCHESTER Cathedral has been found to enshrine numerous fragments of three churches anterior to the present apparently quite Perpendicular structure. Some of these remains attest the fact that there was a stone church here dating at the latest from the beginning of the seventh century.

One of these relics was a stone on which was carved an angel with expanded wings, holding a scroll bearing an incised inscription in uncial letters having a marked resemblance to Anglo-Saxon characters of the seventh or eighth centuries. Seemingly this angel formed part of a subject representing the Annunciation of Our Lady, and formed the tympanum of the south doorway of the Anglo-Saxon church. This interesting relic is carefully preserved in a glass case in the Library of the Cathedral.

Some fragments of the groined vault of an Early English porch, and two respond capitals of the same period, were discovered in 1872 on taking down the north-western respond of the northern nave arcade; also the caps and bases of a western respond, in removing the first column to the east of the pier arches

between the chapel of the Most Holy Trinity and the inner north aisle. In one of the spandrels of the southern pier arches of the nave another respond capital and part of the moulded joint of a good Early English doorway presented themselves, while several moulded voussoirs, also of thirteenth-century date, turned up in the spandrels of the northern arcade.

All these remains are sufficient to indicate that the church, founded at Manchester in 1230 by Robert Greslet, fifth Lord, or by his son Thomas, who succeeded him in 1231, was one of no uncommon grandeur and excellence. Nor was this all. Remains of Late Decorated work were discovered embedded in the great arch between the nave and the choir made up of mullions, sills, and tracery stones, and in the eastern walls of the chapels of St Nicholas and St James.

The singular absence of any Norman work may be attributed to the fact that the old Anglo-Saxon church was of such massive construction as to have survived up to the beginning of the thirteenth century, an almost unique experience.

The Early English church remained until the latter part of the fifteenth century, when it was completely removed and replaced by a graceful structure of which the pier arches and parts of the aisles still furnish examples. The Early English choir, which it is believed had no aisles, was removed between 1340 and 1345, when, together with the Lady Chapel, it was rebuilt in the Flowing Decorated style prevalent at that period, which was one of great architectural activity in this part of England.

Remains of the fourteenth-century choir exist in the

eastern responds of the arcade, in the arch between the procession path and the Lady Chapel, and in the north and south-east walls of the latter to the height of a foot and a half above the floor. Work of the same period was also found in the north, south and west walls of the tower during its rebuilding in 1864-68 to the height of 15 feet.

Thus, at the commencement of the fifteenth century, Manchester Cathedral consisted of a Late Decorated choir and Lady Chapel, an Early English nave with north and south aisles, a Late Decorated western tower, and a quadrangular sacristy on the south side of the choir.

There are twelve stalls on either side and three returns. The carving of the *misereres* and canopies is almost unequalled of its period, the early part of the sixteenth century. In many respects it may be compared with the slightly earlier work at Beverley and Ripon. A peculiar feature of the Manchester stall work is the cornice, with its fringe work of cusped arches that is carried completely round the choir above the canopies. The roof is rich and beautiful, and the eagles which rise from the junction of the shafts with the beams, in lieu of angels, indicate the connection of James Stanley—who became Warden in 1481, and afterwards Bishop of Ely—with this part of the work.

When the church was raised from parochial to collegiate rank by Thomas Lord de la Warre in 1422, it began to assume its present rich Perpendicular character.

The first warden of the New Foundation was John Huntington, a great patron of architecture, and his

ST. ALBANS CATHEDRAL : THE NAVE.

MANCHESTER CATHEDRAL : THE CHOIR.

work, the Perpendicular of the choir, is characterised by much lightness and delicacy of design.

Under several wardens, most of whom were solicitous for the splendour of the fabric, the work of reconstructing the Early English and Decorated portions went on for a period of nearly a hundred years, the work being crowned by the stately western pinnacled tower. By the time the works were completed, the area of the church had been greatly enlarged by the erection of an octagonal Chapter-house and several chapels opening from the aisles, which, while imparting great picturesqueness to the internal views across the vast chair-seated area, make the exterior look lower than it really is.

Before the erection of the chantry chapels on the northern side of the church, the choir and nave were both widened, but the arch communicating between the retrochoir and the Lady Chapel was not interfered with, the work gradually sloping from it until the requisite width was attained at the west end.

The church was transformed into a cathedral by an Act passed in 1847 when the bishopric of Manchester was founded; modified, however, in important respects by a subsequent Act of Parliament in 1850.

The interior of Manchester Cathedral is one of the finest things of its kind, and the services are a model of beauty and decorum.

Between 1864 and 1868 the western tower, with its singular belfry stage, on each side of which is one large window of two compartments enclosing two smaller ones also of two compartments, was rebuilt.

The reconstruction of the nave arcades and cleres-

tories was successfully accomplished between 1872 and 1874, and the graceful pillars, the four-centred arches with their richly ornamented spandrels, and the continuous range of clerestory windows, stand forth in all the pristine beauty of their rose-coloured sandstone material.

The several views across the church are remarkably fine, due to its great breadth, and the graceful succession of Perpendicular arcades; but the most striking is that looking east from the imposing flight of steps within the tower. The view through the noble choir arch which rises to the full height of the nave, broken by the sumptuous screen, is closed by the reredos, with its sculptured figures of the Majesty and the three patron saints, and its paintings in low relief representing the Preface to the Sanctus in the Eucharistic Office.

A little chapel at the south-east angle of the choir contains the monument of Bishop Fraser.

ST ALBAN'S

St Alban's Cathedral representing, as it does, every phase of English architecture, from Saxon to Perpendicular, is a mine of inexhaustible wealth to the architectural student, for the examples illustrated, are, for the most part, the best of their respective periods. Externally, with its nave of 292 feet, the longest Gothic one in the world; its boldly projecting transepts; its tall and massive central tower; its lofty eastern limb and lower extension of aisles and Lady Chapel, St Alban's presents an *ensemble* of dignity and grandeur rather than of picturesqueness. Interiorly, its most striking characteristic is want of uniformity and regularity of design, owing to the numerous interpolations of successive eras. The general form is indeed that of a Norman church, but so disguised by repeated alterations and rebuildings as to be scarcely recognisable.

Offa II., King of the Mercians, repenting of his many sins, was moved to found a religious house in honour of St Alban. The monastery was placed under Benedictine rule, and housed a hundred religious, who vowed to live exclusively for God, and also to give

shelter to travellers and all who should seek relief. At the time of the Conquest this was the most important abbey in England, and even down to the time of its suppression in 1539 the abbots of St Alban's disputed the precedence with those of Westminster.

The year 791 was the date of the foundation of the monastery. Offa's church stood until nearly the end of the eleventh century, when its removal was commenced by Abbot Paul of Caen, a relative of Archbishop Lanfranc.

As originally planned by Abbot Paul, St Alban's must have presented a perfect model of a typical Norman church. A rigid and almost gaunt simplicity pervaded its design, and although homely in material, and its workmanship simple, it was of stupendous scale and massive construction. It consisted of a nave of thirteen bays, transepts, each with two apses of unequal projection on its eastern side, and a long choir with aisles terminating square on the outside, but apsidal within, as at Romsey. The choir terminated in a grand semi-circular apse. Towers surmounted by short square spires flanked the west end, but projected wholly beyond the walls of the aisles, while from the crossing rose that massive lantern, the same in all essentials that still dominates the eminence upon which the city stands. Except that of St Edmundsbury, St Alban's was the vastest church in England, covering an area of about 30,000 square feet, and for a hundred years it retained its original Norman plan undisturbed.

The whole of this enormous structure was built of tiles bedded in mortar, which, in those Norman portions yet remaining, *i.e.*, the central tower, the tran-

ST. ALBANS CATHEDRAL, FROM THE NORTH-WEST (about 1870).

septs, nine bays of the nave on the north and three on the south, has retained its marvellous hardness even after the lapse of eight hundred years, having the joints almost as thick as the tiles themselves. Whether we have in this church any remains of Offa's building it is difficult to say, but some baluster columns in the transepts which are clearly anterior to the Norman church may fairly be conjectured to have formed part of that king's building.

Between 1151 and 1166 Robert de Gorham, eighteenth abbot, repaired and beautified the earlier shrine of the tutelar saint, and also rebuilt the Chapter-house and part of the cloisters. Of the Chapter-house there are no traces above ground, but, fortunately, we have a portion of the cloister on the south side of the south transept, and it is just this small remnant that bridges over the century lying between the dignified severity of Abbot Paul's work, and the first great alteration in Early English times, begun under Abbot John de Cella, and continued during the Decorated period under his successors, William de Trumpington, Roger de Norton, and John de Berkhamstead.

The first change in the stern old Norman Church of St Alban's began, as I have said, in 1195, under Abbot John de Cella, an ecclesiastic of more taste than worldly wisdom, but he was obliged to limit himself to the erection of the three portals at the west end, and probably hardly finished them.

During the rule of John de Hertford (1235-60), it was found necessary to remove the old Norman choir, owing to a gaping crack. Of the progress of the work

at this opposite end of the church we have but little record. It seems likely that the existing eastern limb was begun by John de Hertford, but it was more particularly the work of Roger de Norton (1260-90). It consists of five bays, the same number as the old Norman one, whose apse was removed, and a square end lighted by three windows above a triplet of pointed arches substituted.

Although only vaulted in wood, this eastern limb at St Alban's is one of the most perfect pieces of complete Gothic in this country. Singularly, this portion of the cathedral is not open to the aisles, as is usually the case, but really panelled in arcading. In fact, it seems that in making these alterations, the architect did not remove the Norman wall for fear of disturbing the great tower, but, leaving the walls standing, he ingeniously enriched them with pointed arches on gracefully clustered shafts, to agree with the work of this date, so that the walls of this eastern limb form buttresses to the tower.

The two-bayed space beyond the east end, a system of extension that had ever been a favourite one in England since the end of the twelfth century, was commenced at the same time as the portion just described, and continued by John de Berkhamstead, who completed it as high as the springing of the groining, and the whole of the Lady Chapel to the level of the springs just under the window-sills. A change of plan affected the work in the two bays between the east end of the choir and the Lady Chapel, as it did almost every other during its progress. The original intention was that the central portion of this part of

the church should be divided into three aisles by two rows of columns in order to correspond with the three arches below the great east windows of the eastern limb. But the architect who conceived the plan and had carried up the building to this point, suddenly relinquished his intention, and covered the broad space with a flat ceiling of oak in square panels enriched with mouldings, cusps, and carved bosses. For the purpose of adding to the view the extended range of architecture to the east, the three arches already alluded to at the extremity of the eastern limb were left open, but in 1553, when the Lady Chapel was cut off from the church and converted into a Grammar School, they were walled up.

For a few years the works at St Alban's remained at a standstill, but upon the accession of Hugh de Eversden (1308-26), the broken thread was taken up, and the eastern portions of the church, including the Lady Chapel, completed in that phase of Complete Gothic, which, combining the Geometrical and Curvilinear forms of tracery, was prevalent at this time.

A perfect gem of English Middle Pointed art is the Lady Chapel at St Alban's, and for a building of its size, the variety of window tracery it exhibits is marvellous. In the second window on the south side occurs an interesting illustration of the meeting of the ogee curvature of the later Decorated and of the Vertical tendency, from which the Perpendicular has obtained its name. It is most graceful, and the excellent stained glass with which it and the remaining windows in the chapel are filled materially enhances the effect.

Early in the fourteenth century a portion of the south side of the nave fell. The work of reconstructing it was undertaken by Eversden, whose fine bays are even of more exquisite design than his Lady Chapel, and much of the work here is now as perfect as on the day it left the artist's hands—some 550 years ago. It would be difficult to name in any church an elevation which rivals in magnificence that of the first ten bays on the south side of the nave at St Alban's.

From the period of the completion of these bays, the nave of St Alban's, taking it at its fullest extent, *i.e.*, from the west door to the central tower, stands thus. The first four bays on the north are Early English and Trumpington's work; the remaining nine are the original Norman ones of Abbot Paul.

On the south side, the first five bays are the Early English of Trumpington, the next five are the Decorated of Eversden, and the remaining three are the Norman of Paul.

The two great Norman piers on the north side, just to the west of St Cuthbert's screen, were cut into their present rude octagonal shape, to repeat something like the plan of the Decorated ones opposite. The frescoes on the northern nave piers, representing six differently treated examples of the Crucifixion, were discovered in 1862. Most probably these paintings, which are of varying merit, and date from the end of the twelfth to the middle of the fourteenth century, indicated "stations," at which prayers were offered up during processions, etc. This would account for the arrangement, as well as for the repetition of the subject.

At the time of the fall of the Norman work, much

of the old cloister was crushed, but its restoration was commenced by Eversden. It was not, however, completed until the abbacy of Mentmore (1335-49), and alterations were even made at a still later date.

The cloisters vanished with the dissolution of the house, but to judge from such remains of wall-arcading as are still visible below the windows of the last seven bays of the nave, with which the square was commensurate in length, the work here must have been of the very best and most refined character.

John, King of France, who was taken captive by Edward the Black Prince at the battle of Poictiers in 1356, was for some time a prisoner in the monastery. During the abbacy of Thomas de la Mare, in 1388, the insurrection which broke out in Richard II.'s reign under Wat Tyler and Jack Straw threatened destruction to the abbey. Upon the insurrection being quelled, the king held a Court at St Alban's, and spent eight days in the monastery. De la Mare died in 1396, and his monumental brass, within the third arch on the south side of the choir, considered the finest in England, and worked during the abbot's life by a Flemish artist, occupies the place of Abbot Wheathamstead's, which was stolen.

The screen which crosses the nave at the tenth bay dates from the middle of the fourteenth century. In pre-Reformation days it separated the church of the lay folks from that of the monks, and was continued across the aisles, an arrangement which, after a fashion, has been restored of late years.

For the use of the people there was an altar in the middle of this screen, flanked by doors, to admit of it

being duly censed at High Mass, and surmounted by a reredos composed of two tiers of canopied niches.

Standing under the lantern of St Alban's Cathedral we learn something of the scope of Perpendicular art. The exquisite colouring of the groining in the sanctuary with its religious emblems, and the paintings on the transept roof with their figures and festoons and ribands go far to make the interest and beauty of the place. The reredos rises to a height of some 40 feet from the footpace, and an extract from John of Wheathamstead's Register says that "Abbat William Walynford made that most highly decorated, sumptuous and lofty face of the high altar which greatly adorns the church, and fills with pleasure the eyes of beholders; and to all who gaze upon it, it is the most divine object in the kingdom."

The St Alban's and Winchester screens are similar in general design. Each has a large central crucifix, with figures above and below the arms, and three tiers of large figures under canopies at the sides.

At St Alban's the ornamental portions of the screen escaped injury after the Reformation, but it was subsequently despoiled of its imagery—most likely in the reign of Edward VI., when the church became parochial.

Happily, this magnificent piece of work has been restored to its pristine splendour.

The crucifix, carved from one block of stone weighing 17 tons, once more occupies its place as the great central subject of the reredos, and "forms of saints and holy men who died," the niches above, below, and around.

With the exception of the St Cuthbert's and the great altar-screens, and the sumptuous tombs of Humphrey, Duke of Gloucester, and of Abbots Wheathamstead and Ramryge, no very extensive additions appear to have been made to St Alban's Cathedral during the Perpendicular period.

Abbot Wallingford removed the Norman windows from the ends of the transepts and inserted Perpendicular ones.

During the Perpendicular period, all the high pitched roofs disappeared, and tracery was inserted in the Norman triforium arcades which had originally opened to a chamber in the roof. The aisle windows of the nave were inserted by Abbot Wheathamstead (1420-40), who also decorated and filled a great part of the church with stained glass, of which but scanty fragments remain.

When the Wars of the Roses broke out, the first battle was fought at St Alban's in 1455, in, it is believed, Key Field, south-east of the city, between Richard, Duke of York, and Henry VI. Many of the noble persons who fell on that day were interred in the Lady Chapel. On 5th December, 1539, this magnificent pile with its dependencies was made over to Henry VIII., the greater part of the site of the latter being granted to Sir Richard Lee.

The conventual seal of St Alban's is still in the British Museum.

The great church was afterwards sold by Edward VI. to the inhabitants of St Alban's as a parish church for £400, and in this character it remained until 1875, when an Act was passed to make arrangements for

erecting a bishopric at St Alban's. The See, however, was not fully established until 30th April, 1877.

Steps were taken towards the restoration of this glorious epitome of English architecture at a public meeting of the county of Hertfordshire, held at the Court House, St Alban's, on the 5th of April, 1856.

On 22nd June, 1871, another very successful meeting on behalf of a further restoration was held in Willis's Rooms, and a large portion of the £46,000 required to restore many of the features enumerated by Sir Gilbert Scott as desirable was either subscribed or promised.

The work of restoration proceeded slowly but surely under Scott's skilful direction between 1870 and 1878. In the following year, owing to funds failing, the committee resigned, and a new faculty was granted to Lord Grimthorpe with unlimited power to "restore, repair, and refit the church."

One of Sir Gilbert Scott's most serious undertakings was the rehabilitation of the central tower. Not only had this ponderous mass been raised on insecure foundations, but a deliberate attempt to destroy it had been made at some unknown period after the Dissolution, and a cave or hole, sufficiently large for a man to enter, had been worked into the foundation of the south-east pier. Safety, however, was happily secured, and the great tower now lifts its mass of ruddy Roman tiles against the sky without fear of collapse. This truly great undertaking was completed in 1878.

Other very important undertakings at this period (*i.e.*, between 1871 and 1878) were the raising of the south side of the nave to the Perpendicular by hydraulic

pressure; the vaulting and buttressing of the south aisle of the nave; the raising of the nave roof to the pitch of the Early English period; and the restoration and throwing open to the rest of the structure of the Lady Chapel, a most interesting work, accomplished mainly through the exertions of the ladies of Hertfordshire.

A wonderful archæological triumph—perhaps the most wonderful one of modern times—has been the almost entire recovery of the original Shrine of St Alban.

Nearly half a century back, during some operations in the Lady Chapel, the Rector, Dr Nicholson, who wrote an excellent handbook to the grand old church, discovered about three hundred pieces of Purbeck marble close to the tomb of Duke Humphry. A search for more was rewarded. The discovery was then made that they all belonged to the ancient shrine, and drawings were prepared with their aid to suggest the work as it appeared. Bit by bit, the remains were all discovered, and pieced together, and the entire structure erected once more *in situ*. To the left of it, within the last bay of the eastern limb, is the side gallery from which the shrine was itself carefully watched night and day by the monks of the abbey.

TRURO

On 20th May, 1880, only three years after the episcopal throne had been set up in the typical Cornish Perpendicular church of St Mary, was the foundation stone of Truro Cathedral laid by King Edward VII., then Prince of Wales. The choir and transepts were completed and consecrated on 3rd November, 1887; and on St Swithin's Day, 15th July, 1903, the benediction of the nave took place with an imposing ceremonial, and in the presence of an immense concourse of bishops, clergy, and laity, drawn from all parts of the British Isles.

Cornwall's cathedral is undoubtedly the *magnum opus* of its architect, the late John Loughborough Pearson, R.A., and for grace, religiousness, and simplicity, is in every way worthy of its purpose.

The style chosen by Pearson for Truro Cathedral was the Early English of the first half of the thirteenth century, as exemplified in the transepts of York, the nave of Lincoln, and the choir of Worcester, and, as regards dimensions, compares very favourably with such cathedrals as Ripon, Rochester, and Southwell. Its extreme length from east to west is about 300 feet;

its greatest breadth, *i.e.* at the transept, is 110 feet; to the ridge-rib of the vaulting its height is 70 feet; the centrol tower and spire reach an altitude of 250 feet, and the area covered by the building is about 23,000 feet square.

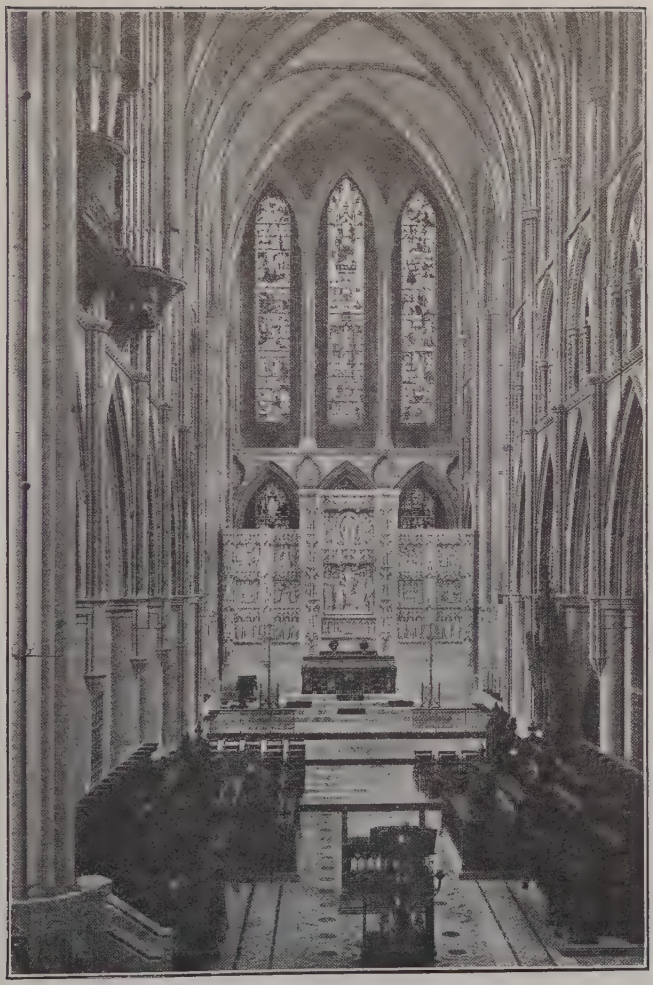
Pearson had to contend with an awkward site, but the manner in which he accomplished this task, incorporating as he did the south aisle of the old Perpendicular church of St Mary, is entitled to the highest admiration. One of the grandest views of the cathedral, in which this mediæval fragment appears, is from one of the narrow streets to the south-east, above whose houses the building towers with a grandeur quite Continental.

The plan embraces a square-ended choir of seven bays, with aisles extending to its extreme length; a central tower; transepts, of which the northern is the longer; and a nave of nine bays, inclusive of that occupied by the western towers. The choir is broken towards its east end by lesser transepts, which, although hardly projecting beyond the line of the aisles, break up the outline of the long eastern limb very effectively, rising as they do to its full height; while adjacent to the great northern transept, another transept has been built out for the reception of the organ. The Perpendicular south aisle of the old church is coextensive with the choir, as far as the eastern wall of the lesser transept, and is separated from the south aisle of the choir by a very narrow one. Attached to the western aisle of the south transept is a semicircular baptistery—one of the gems of the cathedral—and on the north side provision has been made for a cloister

and Chapter-house. The former will be an irregular trapezium in plan, entered from the cathedral by doors at the west end of the north aisle of the nave, and at the north end of the eastern aisle of the transept. The Chapter-house, which is to be an octagon, will be approached from the eastern walk of the cloister. The chief entrances to the cathedral are by a triple porch in the centre of the south transept, rich in sculptured imagery, and by a double one at the west end. There is also a south porch in the first bay of the nave. In the upper parts of the church the windows are arranged in pairs between the buttresses, and are composed of two rather wide lancets beneath a pointed arch, with the tympanum pierced by a quatrefoil. In the aisles are lancets, also arranged in pairs as at York, Salisbury, and Southwell. The transepts have each a noble rose window, the tracery in the southern one resembling "the marigold" window in the south transept of York, while that in the opposite transept is more developed. Below the great southern rose are three plain lancets, while the northern one surmounts three windows composed of a pair of lancets, with a cinquefoil above.

The grand western rose window is recessed within an arch. The lesser south transept is lighted by a large window composed of four equal lancets surmounted by a rose; the east end has two tiers of three lancets, and the lesser north transept two long windows of two lights crossed at about mid-height by a quatrefoiled transom.

The grandly proportioned central tower rises above the roofs in two stages relieved by a triplet of two



TRURO CATHEDRAL : THE CHOIR.

light windows on either side. It is crowned by an arcaded parapet, and a not very lofty, unbanded spire, which, with its squinches and basement pinnacles, recalls that of Oxford Cathedral. The western towers, hereafter to receive elongated belfry stages and spires similar in character to the central one, only rise at present to the height of the clerestory. Their intended height is 200 feet. A graceful campanile terminating in a square spire flanks the south transept on its eastern side.

On entering the cathedral by the great western doorway, the eye is at once caught by that grandeur arising from simplicity which permeates the whole design, travelling along the grand length of nearly 300 feet, until it rests upon the glorious wall of stained glass at the east end. The only break at present in the long vista is afforded by the somewhat too horizontal stone reredos, a truly magnificent piece of sculpture.

Placed so as to leave one bay behind it as a *via processionûm,* this reredos has, for its general idea, "the one great Sacrifice of Our Blessed Lord, made with blood-shedding on the Cross represented in the Crucifixion immediately above the altar, and as pleaded continually in Heaven, represented in 'The Majesty,' which fills the upper part of its central portion; whilst on either side are typical subjects of the older Covenant, representing the great foreshadowing of Sacrifice for sin, of the Gift of Life, of Communion with God, and of self-oblation."

The general type of column used at Truro is the cylinder with slender shafts at its cardinal points. In the nave and in the eastern part of the choir, the vault-

ing shafts are brought down to the floor; in the western part of the latter they are corbelled off a little way down the face of the column. Throughout the church the triforium is a noble feature, being composed of four equal arcades on slender pillarets beneath a containing arch, with the tympanum either pierced with a quatrefoil or relieved with some foliaged ornament. The inner plane of tracery to the clerestory windows is a most graceful feature, as is the architect's very original treatment of his aisles, each pair of lancets being spanned by an arcade springing from a shaft detached at some distance from the wall, and continued down to the stone bench table below the windows. Nor must mention be omitted of the stone galleries, which rise to the height of the arcades, in front of the west and great transept windows, for which precedent exists at Winchester, Lincoln and Laon.

SOUTHWELL

SOUTHWELL Minster is eminently "cathedralic," possessing all the parts essential to a bishop's church, to say nothing of the manner in which it so delightfully blends the several epochs of Gothic. Southwell Cathedral is one of the most striking and attractive examples of this treatment we possess. Here all is gained that variety of architecture can possibly bestow. The massive Early Norman of its triple towers, nave, and transepts; the simple but beautiful Early English of its choir; the Early and Late Decorated of its Chapter-house and choir-screen; and the Perpendicular of several of its windows, are all so perfect in themselves, and are so placed that they in no way interfere with or distract one another, but rather suggest, as such variety always ought to suggest, the long history of the building, and the changes in its life and fortunes.

The establishment at Southwell was of pre-Conquest origin; at that time the church possessed ten prebends, and, at the end of the thirteenth century, sixteen.

Southwell Minster does not appear to have been the scene of any remarkable event; yet from the fact that the collegiate body was enabled to rebuild a very considerable portion of their Romanesque church on its present noble scale early in the thirteenth century, is not only a proof of the fact that it was wealthy, but of the power of the secular clergy and of the sympathy with them of the laity of the surrounding district. It is easy to believe that the minster was destined at some time or another to contain an episcopal throne.

In 1540, after an existence of at least seven hundred years, the collegiate body surrendered its property to Henry VIII.

The next year, however, saw Southwell Church refounded and re-endowed at the request of Archbishop Cranmer, himself a Nottinghamshire man, and it was named among the fifteen bishoprics which, as a salve to his conscience, Henry had proposed to erect out of the proceeds of the plunder; but though Dr Cox, tutor to Prince Edward, and Dean of Cardinal College, Oxford, was nominated to fill it, the bishopric seems never to have been endowed.

Under Edward VI. the collegiate body was dissolved, but re-established under Mary; and in 1586 Elizabeth granted statutes, interesting as being the basis of the system of internal organisation, which prevailed until the college ceased to exist on the passing of the Cathedral Act of 1840. But even in the coldest times the double daily choral service has never been interrupted.

Situated in a quiet little North Midlandshire town,

SOUTHWELL CATHEDRAL, FROM THE NORTH-EAST.

NEWCASTLE CATHEDRAL : THE NAVE, LOOKING EAST.

Southwell Cathedral had an uneventful history until 1884, when the late Dr Ridding was enthroned in it as first bishop.

Its interest, therefore, centres in the truly noble and typical specimens of architecture that its several parts display, and in its musical associations. Southwell is remarkable as one of the few early churches in England which retain their three great towers.

Viewed from the north-west corner of the burial-ground, the grouping of the several Norman portions is unusually grand, an almost Rhenish character being imparted to it by the straight lines of the towers, the flat buttresses, and the plain circular windows of the clerestory.

The porch which projects from the third bay is of unusually noble dimensions, and in richness and profuseness of ornamentation is perhaps only surpassed by that at Malmesbury.

Within the gable, upon which two small circular pinnacled turrets are perched, are three round-headed windows, whose outer arches are supported on pillarets, while their inner ones are composed of a continuous rich and deep zigzag moulding. The grand outer arch of the porch itself rises from two attached shafts, and the sides of the interior have an arcade of interlacing arches. The roof is a simple barrel-vaulted one without ribs. Six orders of the inner door, with their mouldings of varied form, rise from five slender shafts, the innermost having two orders of continuous zigzag. There is another but porchless door of equal richness at the end of the south transept, in which the zigzag or chevron has been so liberally employed

that the moulding becomes a constructive rather than a decorative feature.

Southwell's nave has eight bays (including that opening into each western tower) of circular arches on sturdy cylindrical pillars 19 feet high by 4½ feet in thickness. The triforium has a series of arches corresponding in width with those below, and springing from three short attached shafts. There is no central pillar or arcade as at Ely and Peterborough, nor do the triforia become practical galleries lighted from without as in the three great East Anglian minsters. At Southwell they are merely formed by the roof sloping from the aisle to the clerestory, whose simple circular windows are seen through arches on short attached single pillarets. There is not a trace of a vaulting shaft from one end of the nave to the other; a grand Doric simplicity characterises the whole.

Very grand are the four great arches supporting the central lantern. The piers of the eastern and western tower arches are clustered, while those opening into the transepts are semicircular.

Beneath the eastern arch and occupying the whole of the first choir bay is a very high and deep rood-loft, dating from between 1335 and 1340. This magnificent addition to the church resembles its graceful contemporary at Exeter in one respect, in that it has three open arches towards the nave rising from slender attached shafts, surmounted by richly crocketed and finialled gables.

The groining beneath the loft is constructed in a peculiar manner, there being no spandrels to the ribs,

which are left to seek their pointed flight independent of any such seeming assistance.

In the front next the choir the design is no less beautiful, the spaces on either side of the entrance being divided into three parts each, and into two storeys. The lower storey contains three arcades serving as stalls for the dignitaries; the upper form galleries with two open and two closed compartments with flowing tracery under triangular headed arcades. The minutiæ of mouldings and ornaments are delicate and rich to excess, particularly the diaper work behind the first stall to the left on entering, every square being differently treated—a most rare piece of refinement.

Passing within the choir-screen the change from the sombreness of the western to the lightness of the eastern arm of the church is most striking.

The Norman choir at Southwell was commensurate in length with the present one as far as the third bay, and, from remains which have been exhumed from time to time, appears to have had a square end, though the aisles terminated in apses, and there was an apse on the eastern side of either transept.

The work of lengthening the choir extended from 1233 to 1294, during which period almost every great church in England was undergoing extension in some form or another.

At Southwell there are six lofty bays of beautifully moulded arches supported on columns composed of a cluster of eight slender shafts with bell-shaped capitals and simple caps. The attached piers or responds to the easternmost arch on either side are alone banded, the remainder having, for the period of their erection,

a peculiarity in the shape of a vertical fillet which is most commonly met with in early fourteenth-century work. There is only one storey above the arcade, enriched in each bay by two tall lancets comprising triforium and clerestory. The former is merely a wall receiving the sloping roofs of the aisles; the latter takes the form of two small lancets occupying a considerably less space than the unpierced wall of the quasi-triforium.

The square east end is lighted by two tiers of four lancets, and is very noble indeed, a quasi-apsidal effect being imparted to it by the manner in which it is groined from a slender shaft between the two pairs of lancets.

In the four lower lancets some stained glass of the *cinque cento* French school was placed in 1818. This glass represents the Baptism of Our Lord, the Raising of Lazarus, the Entry into Jerusalem, and the Mocking of Christ.

The four large single figures in the upper tier of lancets date from the rearrangement of the choir in 1876, but the two styles employed in those eight lancets agree but ill.

The eagle in the centre of the choir, "with God's holy worde thereon," was found many years ago in the bed of the lake of Newstead Abbey, where it had evidently been dropped for concealment in troublous times. Within it had been secreted some documents, which the former owners had endeavoured by this singular means to preserve. Rescued from its strange immersion, it was renovated and presented to the minster in 1805 by Sir Richard Kaye, Prebendary of

Durham and subsequently of North Muskham, and Dean of Lincoln. Since then it has furnished the model for many modern works, those, for example, in Ely Cathedral and St Mary Magdalene's, Paddington. The total height of the lectern is 6 feet 2 inches; that of the bird 2 feet 1 inch; the spread of the wings is 2 feet 6 inches; and the length from beak to tail (following the curves) is 3 feet.

The octagonal Chapter-house at Southwell, whose groined roof is without the support of a central column, is a gem of which any country might be proud. It is approached from the north choir-aisle by a passage, part of which has formed an open cloister alongside of a small court left between the Chapter-house and the north-east aisle of the crossing. The arcades separating it from the open court have slender shafts in pairs, placed well apart and giving a deep voussoir to the arches, the carvings of the capitals being continued as a frieze between the two. Unfortunately this is spoilt by a wall built up between the arcades, and the head of the arch on the outside glazed. This was probably done with the view of excluding draughts at a time when the Chapter-house was in constant use.

The arch leading into the Chapter-house is a most exquisite piece of late thirteenth-century workmanship; the beauty of its proportions and the rich foliage adorning its capitals, displaying the most elegant taste and consummate skill, cannot be surpassed. Much of the carving in this part of the cathedral would convey in itself the notion of a later date, for a large proportion of it is as naturalistic as carver could make it. But it is clear that an original genius was at work, who

refused to be fettered by conventionalism, and who, by his individuality and love of Nature, not only anticipated by a considerable period that naturalistic style which was afterwards to develop in English architectural carving, but surpassed it.

LIVERPOOL

The parish church of St Peter, which serves as the pro-cathedral of the diocese of Liverpool, is a respectable structure of Queen Anne's days, though inferior to the similarly planned London churches of St Andrew, Holborn, St Clement Danes, and St James', Piccadilly. The ecclesiological taste of the people of Liverpool seems of old to have been subject to strange vagaries, for, when in 1704 the parishioners were building the church, they sent to four London architects for designs for a side door case. Each, as might be supposed, sent a different one, and the worthy folks, unable to give a preference, inserted all the doors in addition to the one at the west end. Of the great cathedral which is now rising on St James' Mount, from the designs of Messrs G. G. Scott and G. F. Bodley, it is premature to speak.

NEWCASTLE

The church of St Nicholas at Newcastle was appointed under the Additional Bishoprics Act of 1878 as the cathedral church of the new diocese, and was so first used on the enthronement of Dr Ernest Roland Wilberforce as first bishop on 3rd August, 1882.

As a parish church, St Nicholas took rank as the fourth largest in the kingdom, being exceeded only in area by St Michael's, Coventry, St Nicholas', Great Yarmouth, and St Botolph's, Boston.

Raised as it was at one period, the middle of the fourteenth century, when the Perpendicular style was pushing out the Decorated, Newcastle Cathedral does not confront us with any architectural problems.

At present the only remains of any former structure that have come to light is an Early English shaft and capital, enveloped in the north-eastern pier of the nave.

The plan of St Nicholas embraces a nave of four bays, with clerestory, aisles prolonged to the west front of the tower, and porches; transepts also clerestoried, and projecting well beyond the aisles; and a square-ended choir of four bays, with aisles extending its full length. Attached to the north transept is a chapel

dedicated to St George, and below the former is a crypt, 23 feet by 11 feet, having a barrel-vaulted roof with plain chamfered ribs dying into the walls.

Taken as a whole, Newcastle Cathedral looks as such churches in large merchant towns always do look—as if the founders wished to get the greatest possible room out of the least possible money. This is proclaimed chiefly by the arches, which throughout the church spring from octagonal columns without the intervention of capitals, while of rich or elaborate detail there is hardly a trace.

The dedication of Newcastle Cathedral to the Patron of those "who go down to the sea in ships, and occupy their business in great waters," was in all probability emphasised by the wavy lines cut out all along a stone which once lay at the threshold of the north door.

It would appear that the works were begun in 1368, without the permission of the Bishop and Prior of Carlisle, to whom, between 1115 and 1128, Henry I. gave the church at Newcastle. Hearing of what was going on, those dignitaries despatched a proctor to Newcastle on their behalf, not, however, before the works had made considerable progress.

On his arrival at St Nicholas, the proctor found a priest named Roger de Merley sitting near the new work of the choir "hammering and working upon a certain stone." Some parley having ensued, and no favourable answer being given to the questions put to the priest by the emissary from Carlisle, the latter "threw a pebble at the aforesaid new work," giving injunctions that it should proceed no further, and that the demolition of the old choir should be stopped, in

testimony of which he flung a pebble at that also. The proctor repeated the same inhibition later in the same day to the burgesses—Robert de Angerton and John de Chambre—because, "by their counsel and aid, the said new work had been begun, built, and constructed." His prohibitions passed unheeded, being simply treated as an assertion of authority, and the work proceeded practically without interruption.

The western steeple of St Nicholas, which is as part and parcel of Newcastle as St Paul's dome is of London, may be assumed from its architectural character to have been begun shortly after the middle of the fifteenth century.

The generally accepted fact is, that Robert de Rhodes, one of Newcastle's truest worthies, built it by his own munificence.

Newcastle Cathedral spire is known to everybody; stunted and somewhat heavy in itself, but literally planted on flying buttresses, and springing from them alone.

In October, 1644, the Scottish general who was besieging Newcastle threatened to blow the lanthorn of St Nicholas down, when the Mayor, Sir J. Morley, placed his prisoners round it, saying: "They shall preserve or fall with it."

Charles I. attended service here during his captivity in 1646, when a Scotch presbyterian preached before him, and his sermon being ended, called for the 52nd Psalm, beginning:

> "Why dost thou, tyrant, boast thyself,
> Thy wicked work to praise?"

whereupon the king, standing up, called for the 56th Psalm, commencing:

> "Have mercy, Lord, on me I pray,
> For men would me devour";

and the people, waiving the minister's Psalm, sang that which His Majesty called for.

About 1560 the late fifteenth-century font received a graceful canopy, in whose details we may detect one of the earliest indications of that Renaissance style which was rapidly absorbing and extinguishing the Pointed throughout western Christendom.

The interior of Newcastle Cathedral, taken all in all, is more imposing than the exterior, which, from the lowness of its clerestory, and the flatness of its roofs, stands crushed by tall modern buildings hard by.

The St Nicholas of the present day, with its spacious area, simple broad arcades, luminous transepts, and richly furnished choir, is an interior by no means to be despised.

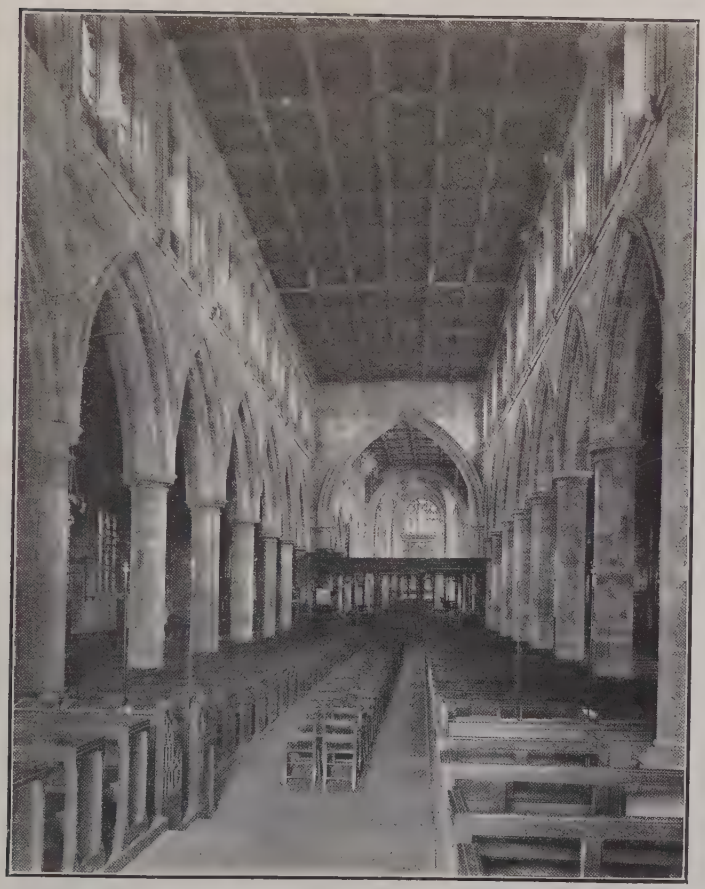
WAKEFIELD

Until the enthronement within its walls, in 1888, of Dr Walsham How, All Saints', Wakefield, like St Nicholas', Newcastle, had only parochial rank.

At that time the cathedral consisted of a nave and choir, with aisles extending the whole length, and a western pinnacled tower, rising with its plain but graceful crocketed spire to a height of 247 feet. As a Yorkshire church of its class, Wakefield took a high place, being spacious, long, dignified, and well adapted to large congregations.

On the death of excellent Bishop How, after nine years' strenuous work in this, one of our most densely populated dioceses, it was felt that no more fitting memorial of him could be devised than the eastward extension of the cathedral by means of transepts and a Lady Chapel, thus meeting the problem of the transformation of a fine parish church, without spoiling it, into one of minster-like character, such as would be adequate to the needs of a diocese like Wakefield.

The Archbishop of Canterbury (Dr Temple) laid the foundation stone of the new works in 1901, and on St



WAKEFIELD CATHEDRAL: THE NAVE, LOOKING EAST.

Mark's Day, 25th April, 1905, the enlarged and beautified cathedral was reopened with an octave of services, which daily drew thousands from all parts of the diocese, and further afield.

The oldest part of Wakefield Cathedral is the south-west corner of the south chancel aisle containing a staircase. It formed a corner of the transept of a church built early in the twelfth century. This church was a simple cruciform one without aisles, but with a central tower. A north aisle was added to the nave about the middle of the same century, and the bases and shafts of most of the piers that supported its arcade still remain. This side was first selected because it would not be necessary to interfere with any of the graves.

About 1220, although the graveyard had to be encroached upon, a south aisle was added, and its alternately round and octagonal pillars have survived the several changes brought about by later ages. In this instance eight bays of a narrower span were adopted, whereas on the north, there are only seven.

Early in the fourteenth century the central tower fell, causing much damage to the north aisle, and necessitating an almost entire rebuilding of the church, which was consecrated on St Laurence Day, 10th August, 1329, by the militant Archbishop William de Melton.

In 1409 the present tower was commenced at a little distance to the west of the main building. When it was completed, the church was lengthened to meet the tower, a clerestory was added to the nave arcades, the choir was rebuilt with much wider aisles, the nave

aisles were rebuilt to meet the enlarged ones of the choir, and about 1470 Wakefield Cathedral acquired the shape it presented before the late additions.

Although externally the cathedral has all the appearance of a purely Perpendicular building, it is made up of several styles, and presents a somewhat intricate problem for solution. Seventy years ago the church of All Saints', Wakefield, would have seemed to possess not a single feature beyond its size to attract attention. The works undertaken during the 'sixties, however, discovered many things of very great interest and value; and besides this much that was new and excellent was added. Mistakes, however, were made, arising from that great defect in modern restoration —over-haste and enthusiasm in getting churches cleaned, repaired, and made decent, whereby a sufficient amount of care was not exhibited in the preservation of ancient memorials—notably of some highly interesting remains of wall painting, which came to light on denuding the church of numerous coats of drab wash. Luckily the woodwork in which the church is so rich—the stalls and screens enclosing the choir of mediæval and Caroline date, and the early eighteenth-century organ-case—was not interfered with.

The screen separating the choir from the nave is of different periods, the lower half being part of the fifteenth-century one, while the upper part, added in 1634, consists of diminishing pilasters with scroll-work on the face, carrying a double entablature with an elaborate frieze.

With regard to the new work at Wakefield, what

has been done is briefly this: the choir has been extended eastwards for a distance of about 16 feet, where a handsome reredos has been erected, and beyond it there has been built out a retrochoir, with chapel and short transepts, each with an eastern aisle branching north and south. Eastward, altogether the new part of the cathedral extends for a distance of some 55 feet. Underneath, owing to the natural slope of the ground, it was found possible to provide a Chapter-house (directly under the Chapel), and two large vestries—approached by steps from the north transept, and having an approach also from the street at the low level on the south-east—and on all sides the beauty of the structural design has been enhanced by the stained glass.

Standing in the nave, looking over the old choir-screen, it is impossible not to help noticing the contrast between its old Decorated oak roof and the elaborate groining of the stone-vaulted St Mark's Chapel, which, being divided into a centre and very narrow aisles by slender clustered shafts, produces an effect of almost endless perspective.

BRISTOL

Bristol Cathedral has been generally overlooked as undeserving of much notice, perhaps from the fact that the city possesses so formidable a rival in the minster-like church of St Mary Redclyffe; yet, although small in dimensions, its mediæval portion presents a specimen of every epoch of Gothic, from the Middle Norman of its Chapter-house to the Perpendicular of its stately tower, equal to anything in the country.

Historically, Bristol Cathedral is interesting. It was originally the church of a not particularly rich or powerful abbey of Augustinian canons, founded during the first half of the twelfth century by Robert Fitzhardinge, and which on its surrender by the last abbot, Morgan Williams, into the hands of Henry VIII. in 1539, became, three years later, the cathedral of one of the five new dioceses created partly out of the revenues of the religious houses suppressed by that king.

To the year 1142 belongs the commencement of a Norman church of which the chief remains are the Chapter-house—a noble one, bereft, however, of its

BRISTOL CATHEDRAL, FROM THE NORTH-EAST.

BRISTOL CATHEDRAL: THE NAVE.

eastern portion, which was in all probability apsidal—with the vestibule thereto, and two gateways in the precincts. In 1216 a Lady Chapel—styled the Elder Lady Chapel, because on the completion of the rebuilding of the choir in the fourteenth century a second Lady Chapel was provided for the altar of the Blessed Virgin at the east end—was built in the graceful Early English style of its period, additions and alterations being subsequently made at the close of the same century in the shape of the vaulting and the east window, an excellent specimen of Edwardian Gothic. This Elder Lady Chapel occupies an anomalous, but not altogether unique, position in the angle formed by the north aisle of the choir with the transept.

The existing eastern portion of the cathedral belongs to the commencement of the fourteenth century. This graceful piece of work, due to Abbot Knowle, who ruled the house from 1306 to 1322, eventually included the choir, choir-aisles, chapels, transepts and stately central tower, the Norman church being gradually but entirely removed.

After the completion of these portions, it is evident that it was contemplated—probably by the same architect—to rebuild the nave. That the work was commenced is perfectly clear. That it was never completed was evident, not only by the almost entire absence of wrought stones belonging to any part of it, but of any documentary or other evidence of its destruction.

To Snow, Knowle's successor in the abbacy, we may assign the double chantry chapel at the south-east, and the Newton chapel at the south-west angle of the choir,

to whose date, 1332-41, may be attributed such signs indicative of the approach of the last great Gothic age as a thinness of detail and a flamboyant tendency in the tracery.

The choir has seven bays, with five of which the aisles are co-extensive. The remaining two project beyond, and the view eastward is closed by a window of nine lights, with curvilinear tracery, well thrown up in the wall, and filled with stained glass, a considerable quantity of which is coeval, carefully restored and supplemented where required, in 1847.

The choir was stalled in the reign of Edward VI., very shortly after the elevation of the church to cathedral rank, and enclosed westward by a solid stone screen of the same period. Until 1861 it supported the organ built between 1681 and 1685 by Renatus Harris, and enclosed in a case of much dignity, its three towers being finished with crowns and mitres.

A story is told of a robin which, for fifteen years, inhabited this cathedral, and received its subsistence from the hand of the verger. During service time it usually perched upon one of the mitres surmounting the organ-case, and accompanied the solemnity by offering up its harmonious praise.

The stalls, with their returns and the screen, occupied the third and fourth bays of the choir, leaving two to the west of them which constituted an ante-choir or sermon place, as at Ely.

In 1861 local architects were called in to " restore " the choir and to " throw it open " to the ante-church. Accordingly the screen was sacrificed—its mutilated fragments being banished to the cloisters, where they

may still be seen—the sixteenth-century stalls supplemented and moved a bay further eastward, and the organ case, which the authorities had the sense to preserve, placed above them on the north side, though to suit its altered position, bereft of the royal and episcopal insignia surmounting its towers. The choir organ-case was discarded in favour of a new Gothic one that assorts ill with the Caroline work of the great organ-case which it flanks in the next bay eastward.

John Newland or Nailheart transmuted the Norman tower piers into Perpendicular between 1481 and 1515, rearing upon them that massive central tower which, taken in conjunction with the modern pair at the west end, endows the mass with an air of great dignity. Then came the dissolution of the house, and, according to the best authorities, the destruction between 1539 and 1542 of the Norman nave, when all hopes of re-erecting it passed away.

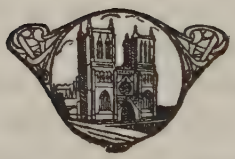
A torso the cathedral remained until 1868, when the present nave was commenced on the same lines as, but in a much bolder and slightly earlier style than the choir of Abbot Knowle.

The plan gives a superb range of pillars and arches from east to west, and rows of magnificently tall windows, crossed at about half their height by transoms.

The nave was opened on 23rd October, 1877. Works of reparation and embellishment, too numerous to particularise, have been prosecuted in various parts of the cathedral both ancient and modern, including an excellent commencement of painted glass

in the nave, the completion of the western towers, and the present sumptuous fitting of the choir.

Not a few of these works may be traced back to the revival of Church life in Bristol consequent upon its becoming once more (viz. in 1898) the actual seat of a bishop, the See having been suppressed in 1836 on the translation of Dr Allen to Ely, and united to Gloucester.



BIRMINGHAM

The architect of the stately Hanoverian church of St Philip was Thomas Archer, a pupil of Sir John Vanbrugh, whose style he caught in some degree. Archer was a Warwickshire man, and had considerable practice in the first half of the eighteenth century. He held office of "groom porter" under Queen Anne, George I., and George II., and he is so styled in the *Gentleman's Magazine,* where his death is recorded in 1743. The date of his birth is not known, but at his death he must have reached an advanced age. Of his churches, St John the Evangelist's, Smith Square, Westminster, is perhaps the best known. It was finished in 1728.

Birmingham Cathedral was in progress between 1711 and 1719, and, standing as it does on high ground, surrounded by a not unpicturesque churchyard, it has always commanded the attention of visitors.

As a building of its age and class, St Philip's is distinctly good. It is built of stone, and consists of a nave and choir under one line of roof, and a semicircular apse at the east end. The west end is surmounted by a pleasing cupola.

The interior is spacious and pleasant, and well adapted for its present purpose. The columns supporting the arches are of the fluted Doric order. In the apse is some stained glass of the Burne Jones-William Morris *fabrique*.

SOUTHWARK

THE See of Southwark came into existence on the Festival of Two Apostles—St Philip and St James—1st May, 1905, the noble church of St Saviour, already raised to collegiate rank, being restored, decorated and furnished in the cathedral manner, and a residence for the cathedral staff secured.

A Saxon origin is assigned to this church, which was first attached to a nunnery supported by the profits of the adjoining ferry on the site of London Bridge, hence its appellation St Mary Overie, derived from the Saxon words *oferr,* upon, and *ea,* a river, or running water. After various changes, and being re-founded as a priory of canons regular of the Augustinian Order in the reign of Henry I., the church was destroyed by fire early in the thirteenth century, and rebuilt between 1208 and 1235, by Peter de Rupibus, Bishop of Winchester.

The Austin canons had three types of churches, and St Saviour's is one of the cruciform type. In its original Early English condition, St Saviour's consisted of an aisled nave of six bays, central tower and transepts, aisled choir of five bays, and four chapels

beyond under separate gables, two of which opened from the centre of the choir, and one from the extremity of either aisle. At a later period another chapel was built out from the third counting from the north. The name of the patron was lost, or became merged in the appellation of "the Bishop's Chapel," by which, until its removal in 1830, it was known, on account of its containing the tomb of the saintly Andrewes.

The Early English portions of St Saviour's, *i.e.* the choir and chapels and the north transept, are fine examples of the period (1208-60). The proportions of the choir are not great, but the skilful arrangement of its parts, and especially of its exquisite triforium, gives it a great appearance of height, and would, I opine, do so to a still greater degree but for the great Perpendicular reredos, which has concealed the two arches opening into the chapels and the triforium arcade above them. In permanence of equilibrium, the choir of St Saviour's is superior to the more ambitiously conceived ones of Salisbury and Westminster, and is perhaps the best piece of engineering of its age; but this it mainly owes to retaining that proportion between the three storeys which was usual in the preceding Norman epoch, instead of heightening the lower arches and aisles at the expense of the triforium, as was done in most buildings after the change to the Pointed style. This Romanesque lowness of the aisles at St Saviour's especially affects their windows, which become dwarfish in consequence, but the central avenue is nobly proportioned; and now that the church has been thrown open from end to end the spectator is

SOUTHWARK CATHEDRAL: NAVE, LOOKING EAST.

Photo by F. Spalding and Sons, Chelmsford.

CHELMSFORD CATHEDRAL.

enabled to realise the grandeur and unity of the whole. The deflection of the choir to the south is as noticeable as that at Lichfield.

The reign of Edward II. gave us the graceful reticulated tracery within the two arches formerly opening from the choir into the chapels beyond, also that in the window at the south-east corner of the latter.

The south transept was remodelled (after a fire that destroyed the priory during the reign of Richard II.) in the style Transitional from Late Decorated to Perpendicular. To the latter period belong the two upper stages of the nobly proportioned pinnacled tower, the arches upon which it rests and the stage immediately above them having been largely rebuilt during the Decorated period. Perpendicular work of a good and early character was also introduced into the nave during the reigns of Richard II. and Henry IV. In 1469 the original Early English vault fell in, and was replaced by one groined in oak rich in carved bosses.

The tower of St Saviour's contains one of the finest peals of twelve bells in the kingdom. The tenor weighs 52½ cwts.; that of Bow, 53 cwt.

Closely adjacent as St Mary Overie was to the episcopal residence of the See, it was at all times an object of the regard and attention of the bishops of Winchester. When, therefore, it is recollected that the name of Fox ranks with those of Walkelin, Lucy, and Wykeham as princely benefactors to the diocesan cathedral, it would be naturally expected that in a church like the present he would not be behind his predecessors, Gifford and De Rupibus. Fox found the nave, the choir, and the matchless Lady Chapel perfect

and unimprovable. All that was left for him to bestow was the altar-screen, and he embraced the only opportunity of becoming a benefactor to the church by a similar donation to that which he had made to his cathedral; and in doing so he bequeathed to after-times a valuable legacy, stamping it with his peculiar device, the Pelican in her Piety, to point out to posterity its history and founder, in a modest but appropriate manner.

The new name of St Mary Overie, St Saviour, dates from the dissolution of the house in 1540, and commemorates a famous monastery which flourished in Bermondsey until that period.

"The Priory Church and Rectory of St Marie Overie were then leased from the Crown to the parishioners at an annual rental of about fifty pounds. This lease was renewed from time to time until, in 1614, the church was purchased by them from the king in the name of nineteen 'bargainers' or trustees for eight hundred pounds. The parishioners continued to be patrons of the living until 1885, when, by an Act of Parliament, the right of presentation was vested in the Bishop of the Diocese, and the Chaplain was made Rector" (Thompson's "St Saviour's").

During the sixteenth, seventeenth, and eighteenth centuries the fabric fell upon evil days, and at the dawn of the nineteenth century presented externally little more than a conglomeration of clumsy botchings and disfigurements. All the mediæval fittings had disappeared, and, as may be seen from a drawing of the interior in Wilkinson's "Londina Illustrata," it was pewed and galleried to a fearful extent.

Still, the Early English nave was intact with its grand south double doorway, its rich Perpendicular ceilings, and that Early Perpendicular western doorway.

The Lady Chapel was all but a ruin, with its unglazed windows boarded up, and to the east of it projected the chapel containing the tomb of Bishop Andrewes.

To the north of the church was a large vacant space where the cloister had stood, on the eastern side of which there still remained some *débris* of the monastic buildings.

There was also in existence a late archway to the north of the west front, leading into the open vacant ground, and a fine Late Norman doorway on the north side of the nave—a relic of Henry I.'s church, and formerly communicating with the cloisters.

Between 1820 and 1830 the choir was conscientiously restored.

About this time (1830) a parochial squabble arose on the subject of the Lady Chapel, which, had it not been for the intervention of several zealous antiquaries, would have been destroyed. Fortunately funds were forthcoming, and the building, whose "picturesque charm, gracefulness of design, and merits of detail alike bear witness to the superior intelligence of the minds that conceived and the hands that executed it," was preserved to us.

Parish bickerings extending over several years caused the nave to remain a ruin, exposed to the ravages of the elements, till at length, in spite of repeated entreaties on the part of antiquaries and a por-

tion of the public for the preservation of the nave, it was, in 1839, at last doomed to be taken down within seven feet of the ground to make way for "as vile a preaching place as ever disgraced the nineteenth century." By this sudden reaction of public opinion, more merciless than any of the conflagrations of old Southwark, we lost one of those priceless treasures of which England, and its capital especially, had so few to spare.

The choir and transepts were then completely cut off from the western portion by glass screens.

Although the idea had been mooted several times before, no definite steps were taken in the matter until the elevation of Dr Thorold to the episcopal chair of Rochester in 1877. Constantly, both with voice and pen did the bishop press the claims of St Saviour's, urging the demolition of its feeble Early Victorian Gothic nave, and the substitution of a work that should reproduce the glories of the mediæval one. Under his enthusiastic and masterly leadership splendid individual and public munificence was forthcoming, and on 24th July, 1890, the foundation stone of the new nave was laid by King Edward VII., then Prince of Wales. The good Bishop witnessed the completion in all essentials of the work in which he took so deep an interest, but two years before its solemn inauguration, early in 1897 he had passed away.

A small portion of the walls and foundations of the thirteenth-century nave, as well as some details of the earlier church, were discovered and incorporated into the new nave, which is from the designs of the late Sir Arthur Blomfield.

The walls are faced on the exterior with flints, and the stone used is Bath, Weldon, and Ancaster. Within, the general effect is remarkably impressive, in spite of the absence of the high, light screen.

In connection with the rebuilding of the nave, other works have been prosecuted in the eastern parts of the building. An entirely new window was inserted in the front of the south transept, the side ones being brought back to what we may conceive was their original form; the choir was richly stalled; a new organ built, though not happily located; the grand old late seventeenth-century chandelier renovated, and suspended from the roof above the tower arches; the sanctuary decently fitted; and a quantity of stained glass introduced. A daily choral service has also been established.

CHELMSFORD

The ancient parish church of St Mary the Virgin, which was advanced in 1914 to the rank of Cathedral for the new diocese of Chelmsford, stands in its quiet churchyard, hemmed in by buildings, in the centre of the busy shire town. It was built, in pure Perpendicular style, in 1424, on the site of a Saxon church, of which there is now no trace, but which was evidently followed by a Norman structure as there are some squared stones of Norman work in the tower, and, embedded in the path below, is a twelfth-century stone coffin top. Moreover a list is extant containing the names of Rectors as far back as 1292. The church has been largely rebuilt and restored, the only portion completely untouched being the tower, a piece of massive masonry the splendid arches of which form one of the finest features of the interior of the building. This tower contains twelve bells, eight of which have sounded over the town for centuries. The two latest were put up a hundred years ago, since when a record has been kept of the feats of the bell-ringers.

In Cromwell's days the excited mob destroyed the ancient tombs and tablets, and the glass and stone

framework of the beautiful East window; and in 1800 the south arcade, the clerestory and roof fell in, and the whole of the nave had to be rebuilt. This new nave has a triple arcade of pointed arches supported on slender clustered shafts, but the dignified effect is spoiled by the ugly plaster ceiling and formal tracery of the windows. The upper part of the chancel was rebuilt in 1878, but the north and south arcades were not touched and still retain that unique feature of the church, the arch in which two arches intersect, the space between being filled with tracery. The painting of the chancel dates from the beginning of this century. The south porch, restored in 1882, is a fine Perpendicular example of the use of flint and stone in arcading and chequered work, and has a parvise or muniment room over it, now used as a Library.

The church is small in size, totally inadequate for the needs of a Diocese containing 500 churches, and a scheme is on foot to build a great nave on the north side of and parallel to the present nave and choir, finished by a tower, sister to the one already standing. New vestries and a Chapter-house are also in contemplation.

GLOSSARY

A

Abacus, the upper portion of the capital of a column, upon which the weight to be carried rests.

Apse, a semicircular or polygonal termination to, or projection from, a church.

Arcade, a range of arches supported on piers or columns, either open, or closed with masonry.

Architrave, the ornamental moulding running round the interior curve of an arch, the mouldings round the openings of doors, windows, etc.

B

Ball flower, an ornament in architecture, used chiefly in the fourteenth century, and resembling a ball placed in a circular flower, the three petals of which form a cup round it.

Barrel-vaulting, a simple form of tunnel-like vaulting, deriving its name from its resemblance to half a barrel, or to the tilt often seen over large wagons.

Bar-tracery, that in which the tracery of the window-head forms a continuation of the mullions.

Base course, the lowest course of masonry of a wall or a pier.

Bay, a principal compartment in the arrangement of a building, marked by the buttresses or pilasters in the walls; by the disposition of the main ribs of the vaulting of the interior; by the main arches and pillars when the roof is of wood, or by any other leading features that separate it into corresponding portions. In a modern English church, five is the average number of bays.

Billet, one of a series of short, cylindrical, projecting members in, or forming a moulding, its axis being parallel with the general surface and with the direction of the series.

Boss, a projecting mass of carving placed to conceal the intersection of the ribs of a vaulted roof.

Broach, an old English term for a spire generally, but mostly used to denote a spire springing from the tower without any intermediate parapet.

C

Cable, a form of moulding resembling a rope or cable and

occasionally employed in the Romanesque architecture of the twelfth century in the decoration of arches.

Canted bay or *wall,* that which makes an oblique angle with adjoining parts, especially a slope of considerable relative extent.

Capital, the head of a circular column, an oblong or square pier, or a pilaster.

Chevet, strictly speaking, the French term for a circular or polygonal east end having an aisle round it and chapels radiating therefrom. The word is derived from the Latin *caput* (head) and it may be said that the *chevet* (pillow) of a church corresponds with that part of the cross on which Christ laid His head.

Chevron, an ornamental unit resembling an inverted V.

Chorus cantorum, the term used when the stalls for the singers, etc., are in the nave. In a cruciform church—particularly a Norman one where the eastern limb is usually short—*the chorus cantorum* is usually formed within the arches of the central tower.

Cinquefoil, a figure of five equal segments, the form of which is derived from the leaf of a plant so called. It is used for the cusping of circles in thirteenth and early fourteenth-century Gothic work.

Circle, a circle has always been considered as an emblem of Heaven. Hence the circular is the most proper form for a window intended to represent the Majesty (q.v.), the Adoration of the Lamb, or the rotation of the seasons.

Y

Clerestory, the upper story or row of windows lighting the nave of a church.

Cloister, a covered way round a quadrangle of a cathedral, monastic, or collegiate church.

Conch, the semicircle formed by the roof of an apse.

Corbel, a shaft attached to a wall or to an isolated column to receive the groining ribs. Frequently it assumes the form of a bunch of foliaged ornament.

Corinthian, the lightest and most ornamental of the three orders of classical architecture. The capital by which the order is distinguished consists of two annular rows of eight leaves, attached to the bell with angular volutes, supported by leaves on either side. In the centre are two smaller spirals. The sides of the abacus are concave, with the exterior range, called the horns, taken off, and often much ornamented. The shaft or column itself is fluted and rests on a base. We have a most striking illustration in the choir of Canterbury Cathedral.

Crockets, projecting leaves, flowers as bunches of foliage used in Gothic architecture to decorate the angles of spires, pinnacles, canopies, gables over arches, etc. They are generally modelled from leaves, fruit or flowers, but occasionally animals and figures are introduced.

Crossing, the space between the four arms of a cruciform church. When this space is surmounted by a tower, open for a considerable distance to the interior, it is styled a lantern.

Cushion capital, a type of capital common in Romanesque work having a cubical form with the

lower part rounded off to meet the shaft, and a moulded abacus.

Cusps, the projecting points forming the foliations in pointed Gothic tracery, arches, arcades, etc. They came into use during the first half of the thirteenth century, and were worked with a leaf, usually a trefoil, at the end.

D

Decorated, a name used to denote the period between 1270 and 1350.

Diaper work, an ornament of leafage applied to a plain surface whether carved or painted. If carved the flowers are entirely sunk into the work below the general surface. Diapering is a continuous pattern, in contradistinction to detached or scattered patterns, which is called *powdering.*

Dog-tooth, a pyramidal ornament forming one of a series, resembling a row of teeth. The common form has a base, square or approximately square, and is formed by the points of four leaves radiating from a raised centre.

Domical vaulting, vaulting in which the dome or cupola shape is employed in contradistinction to a wagon-head.

Doom, the ecclesiological term for a representation of the Last Judgment, whether in painting or sculpture. It was usually depicted over the chancel arch in parish churches.

Dripstone, called also label, weather moulding, and water table, a projecting tablet or moulding over the heads of doorways, windows, pier arches, etc.; used externally to throw off the rain.

E

Early English, the term used to denote the first of the pointed styles used in this country after its complete emancipation from the Norman. Sometimes called "first pointed" or "thirteenth century."

Easter sepulchre, a place where the Blessed Sacrament was solemnly reserved from Good Friday till Easter Day. There were two kinds, (1) permanent, built in the north walls of chancels, (2) composed of framework and rich hanging set up for the occasion. There are few parish churches in which this recess in some form or another may not be seen. In the richer examples the front of the base or tomb is enriched with carved representations of the sleeping soldiers.

Ecclesiology, the systematic study of the requirements of Divine worship.

F

Fan tracery, a kind of vaulting, peculiarly English, which came in towards the middle of the fifteenth century, in which all the ribs that rise from the springing of the vault have the same curve, and diverge equally in every direction, producing an effect something like that of the bones of a fan.

Feretory, the shrines containing the sacred relics of the saints.

Finial, the flower or bunch of carved ornament terminating a pinnacle, a gable, or the ogee form of arch.

First pointed, the Early English or thirteenth-century style.

Flêche, a small spire, frequently placed at the intersection of the four arms of a cruciform church.

Foil, a leaf-shaped form produced by adding cusps (q.v.) to the outline of a window-head or circle forming its tracery.

Fret, a band-like ornament composed of right lines which meet one another at abrupt angles.

G

Grisaille, that kind of stained glass in which geometrical or floral patterns are employed instead of single figures or groups, and the tone of which is a greyish-white.

Groin, the curved line made by the meeting of the surfaces of two vaults or portions of vaults which intersect. The *groining rib* is a bar of masonry or moulding projecting beyond the general surface of a vault to mark its intersection, or subdivide its surface, and to add strength.

H

Hexagon, a six-sided figure, mystically signifying the attributes of God—blessing, honour, glory, power, wisdom and majesty.

J

Jesse, a favourite mediæval representation of the genealogy of Christ in which the different persons forming the descent are placed within scrolls of foliage branching out from a central stem which rises from the loins of a recumbent figure of Jesse. It is found chiefly in stained glass. Near the summit is usually placed the Virgin and Child, but the stem does not extend to Him on account of His Divine Incarnation.

L

Lancet, an acutely pointed window of one opening peculiar to the latter part of the twelfth, and the early part of the thirteenth century, and frequently found arranged in groups of from three to seven.

Lancet style, early pure Gothic, also called "Early English" and "first pointed."

Lean-to roofed aisle, one whose roof is formed in a single slope with the top resting against the wall of the nave below the clerestory.

Light, one of the divisions of a window.

Lintel, the stone or beam covering a doorway or window-head, and often used in conjunction with an arch, the space between them, called the tympanum, being filled with a sculptured group, or tracery.

M

Majesty, a sculptured or painted figure of our Lord seated, enthroned and crowned, and generally in the act of benediction.

Middle pointed, that period of Gothic which flourished, roughly speaking, from 1270 to 1350.

Minster, a word signifying in its true sense, the church of a monastery, but it has come to be applied to cathedrals which were

never the churches of religious houses, as York and Lincoln.

Mullion, the slender pier which forms the division between the lights or compartments of a window, screen, etc.

N

Nave, the portion of the church in which the congregation assists during the celebration of Divine Service. It extends from the west end to the transept or choir.

O

Ogee, a moulding waved in its contour, *concave* at top and *convex* at bottom. An ogee arch is struck from four centres, two in or near the springing and two others above it, reversed.

P

Parclose, a screen of stone or wood separating the chancel of a church from its aisles, or a chapel from the main body of the church.

Perpendicular style, the last of the styles of pointed Gothic architecture which flourished in this country (c. 1350-1550).

Pier, the solid mass between doors, windows, arches and other openings in buildings.

Pinnacle, a small turret, usually tapering towards the top, much used in Gothic architecture at the angles of towers.

Piscina, a shallow basin or sink supplied with a drain-pipe, generally recessed in a niche which is often elaborately ornamented. It is always found in the wall on the south or epistle side of the altar. It is used to receive the rinsings of the chalice at the close of the Eucharistic Office.

Plate tracery, that kind of solid tracery which appears as if formed by piercing a flat stone surface with two lancets and a circle, a diamond, or a quatrefoil.

Pointed, the architecture commonly called Gothic, characterised chiefly by the pointed arch, and contrasting in almost every particular with the round-arch architecture from which it was developed.

Presbytery, the space in cathedrals and large churches between the choir stalls and the altar. The place assigned to the bishop and presbyters, and none else were admitted to it. It was usually elevated one step above the rest of the choir.

Procession path, a continuation of the choir aisles behind the high altar in an apsidal or a square-ended choir.

Q

Quatrefoil, a figure constructed in the form of a cross, or four equal segments of circles, either intersecting or stopped by angles. Used in the circles of window tracery, in the heads of doorways, etc.

R

Reredos, the wall or screen at the back of an altar, whether in

carved stone, wood, or metal work. When tapestry is used, it is styled the "dossal" or "dorsal."

Respond, a half-pillar attached to a wall to support an arch at the extremities of an arcade; sometimes it assumes the form of a corbel.

Reticulated tracery, formed by the repetition of the same foliated opening, usually an ogee quatrefoil, but occasionally a trefoil.

Retro-choir, sometimes called the procession path.

Ridge rib, the projecting moulding on the vault of a church which runs at the point from one end to the other.

Romanesque, that style of round-arched architecture which prevailed in Europe from the fifth century to the middle of the twelfth.

S

Sanctuary, the eastern part of a cathedral or church immediately surrounding the altar.

Sedilia, seats near an altar, almost universally on the south side for the ministers officiating at the Holy Eucharist or at Vespers to retire to during the singing of certain parts of the service. They are generally three in number—for the celebrant, epistoler, and gospeller.

Shaft, the part between the capital and the base of a pillar or column but usually applied to the small columns clustered round pillars, or used in the jambs of doors and windows, and in arcades.

Spandrel, the triangular space included between an arch and a rectangle formed by the string-course over it.

Splay, a surface making an oblique angle with another; usually applied to the oblique jamb of an opening, as in a window or a doorway.

Squinch, a small arch formed across the angles of towers to support the oblique sides of octagonal spires, lanterns, etc. above.

Stall, a fixed seat of wood enclosed, either wholly or partially, at the back and sides. All cathedrals and churches previous to the Reformation, had a range of wooden stalls on each side of the choir or chancel, which were separated from each other by large projecting elbows, with desks fixed before them.

String-course, a projecting horizontal (or occasionally sloping) band or line of mouldings.

T

Tie-beam, the horizontal beam connecting the lower extremities of the rafters of a roof.

Tracery, the term for the ramification of mullions in Gothic windows. The various styles are, perhaps, more readily distinguished by their tracery than by any other means.

Transept, any part of a church that projects at right angles from the body (that is, the high central part either of nave or choir) and is of equal or nearly equal height to it. It gives to a church its cruciform arrangement.

Transom, a horizontal mullion in windows, much used in the Perpendicular style.

Triforium, a gallery or arcade

forming a passage over the aisle of a church between the lean-to roof and the arcades opening on to the nave or choir.

V

Volute, a spiral scroll, especially that which forms the distinctive feature of the Ionic capital, which is repeated in the horns of the Corinthian and composite capitals.

W

Wall plate, the horizontal piece of timber at the top of a wall immediately under the roof.

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